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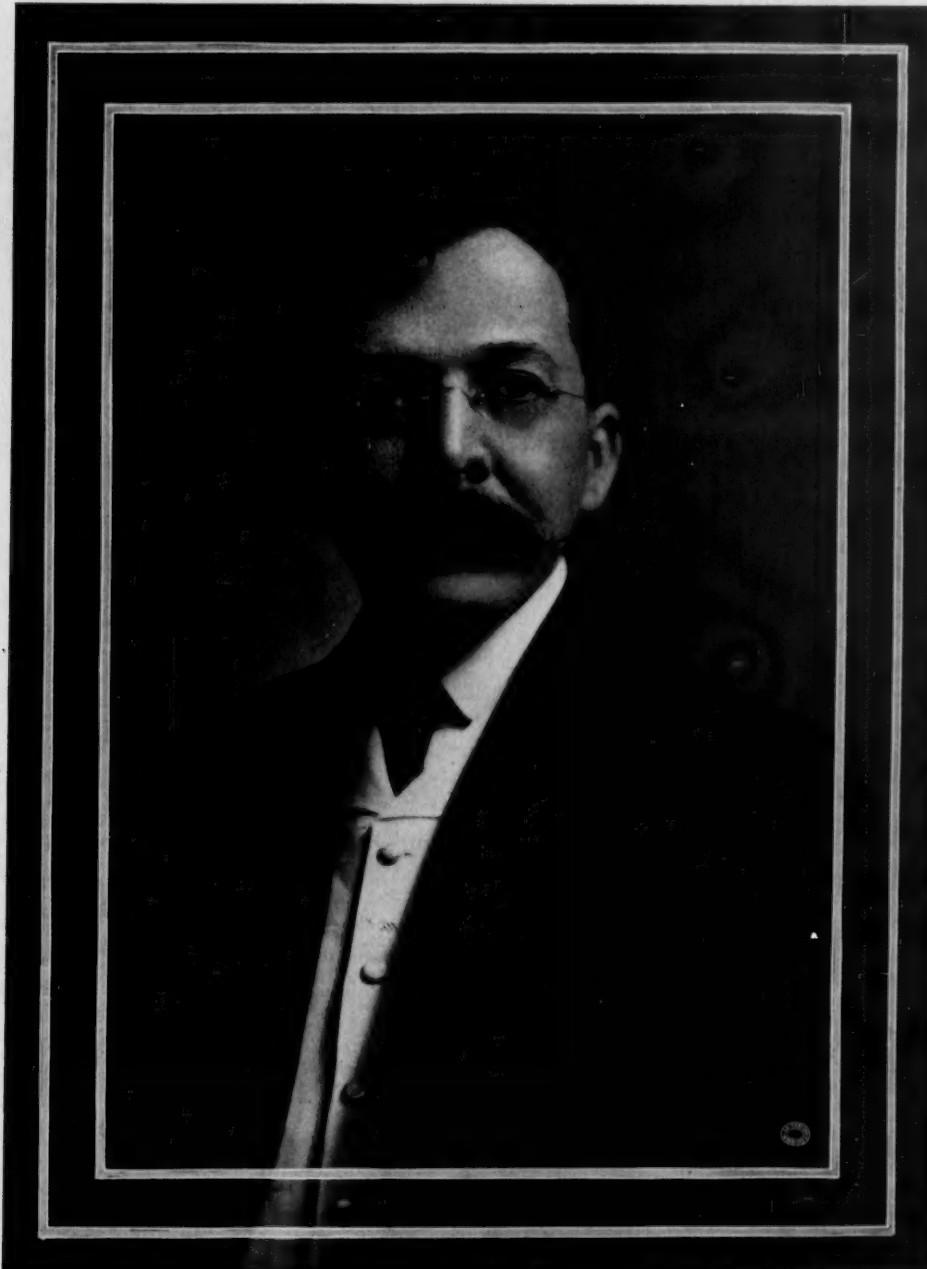
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MUSICAL COURIER

EDOUARD DE RESZKE REPORTED DEAD

Famous Bass Succumbs in His Sixty-second Year to Strain of Misfortunes

A cable dispatch from Copenhagen dated May 31 and coming here by the way of London says that, according to a telegram from Posen published in the Berlin *Lokal Anzeiger*, Edouard de Reszke, the famous bass and brother of Jean de Reszke, has died on his estate in Poland. So many false reports of the death of musicians have already been received during the war that the MUSICAL COURIER publishes this one with all reservation and subject to verification.

Edouard de Reszke was born at Warsaw on December 23, 1855. He studied singing under his brother Jean, Ciaffei, Steller and Coletti, making his operatic debut in Paris at the old Theatre des Italiens in "Aida" in 1876, the first production of the work there. Verdi himself conducted. He sang at Paris, Theatre des Italiens, for two seasons, and then went to Italy, where he appeared at Turin with the Royal Italian Opera Company from 1880 to 1884. In 1885 he was engaged at the Opéra in Paris, where one of his most striking successes was made as Faust in "Mefistofele." He was heard at Drury Lane in 1887 in "Aida" and in the "Barber of Seville," and appeared there also during the seasons of 1888 and 1900, singing among other roles Mefistofele, Hans Sachs, King Mark, Hunding and Hagen. He was member of the Metropolitan Opera Company from 1891 until 1903, being a great favorite.

After leaving this country he and his brother Jean divided their time between Paris, where Jean is still actively teaching, and their estate in Poland, where they spent each summer with their brother Victor, who has also died since the beginning of the war. It was Edouard's custom to do most of his teaching in the little theater which is part of Jean's Paris house. His wife was a Petrograd lady named Schuetz, sister of Felia Litvinne, a well known opera singer. Mme. de Reszke and the three daughters are also in Poland.

More Artists for the Sigaldi Company

In addition to the artists named in last week's MUSICAL COURIER as members of the company organized by M. Sigaldi, which is scheduled for a season in Mexico City under government auspices during September, October and November of this year, the following are also on the list: Ester Ferrabini, Lina Reggiani and Maria Alemanni, sopranos; Lillian Eubank, mezzo-soprano, and the following male artists: Leone Zinovieff, Carlo Mejia, Theodore Kittay and Romeo Boscacci, tenors; Vincente Ballister, baritone; Carlo Nicosia, Ignacio Del Castillo, Maestro Cori and Attico Bernabini, conductors.

Mr. Sigaldi is negotiating with Celestina Buoninsegna, Francesca Peralta, Grasiella Paretas, Alice Gentle, Rosina Zotti, Florencio Constantino, Giuseppe Taccani and Mario Valle, some of whom will undoubtedly participate in the season.

Breitkopf & Hartel, Inc., to Move

Breitkopf & Hartel, Inc., will give up their quarters on West Thirty-eighth street, New York, as soon as their present lease can be disposed of in one way or another and move to Fifth Avenue, where they will open a large retail store. The new firm of Breitkopf & Hartel, Inc., was recently organized in this country. It has a long-term lease of the name of the established firm, but is an entirely independent American concern. Dr. William Heinike is president of the new firm, and Paul Heinike, general manager for Breitkopf & Hartel, New York, for several years past, remains in that capacity with the new firm and is treasurer of it as well.

Schumann-Heink's Son a Movie Actor

Henry Schumann-Heink, son of the distinguished contralto, has been acting for a big moving picture establishment in Universal City, Cal., and all accounts agree that his work has revealed decided stage talent. Young Heink's mother was an interested spectator on many occasions when her son was posing for the camera. By the way, the youth has just enlisted in the United States Army, and, figuratively speaking, will have to fight against his brother, who went to Germany some time ago, and now is serving in the Teutonic ranks.

American Singers in Germany

According to the New York Times of June 4, among those American singers now appearing professionally in Germany, are Ethel Hansa, coloratura, Royal Opera, Berlin; Bennet Charliss, baritone, Deutsches Opera Haus, Charlottenburg; Fischer Niemann, tenor, Municipal Theater, Breslau; Resenstein, musical director, Royal Opera, Mannheim; Margaret Bruntch, alto, Royal Opera, Carlsruhe; George Meader, tenor, Royal Opera, Stuttgart; Perkins, baritone, Court Theater, Darmstadt; Fritz Hussmann of Chicago, tenor, Court Theater, Schwerin; H. H. Wetzler, musical director, Municipal Theater, Lunebeck; Miss Beermann, coloratura singer, Municipal Theater,

Chemnitz; Miss Chandler, coloratura singer, Municipal Theater, Elberfeld; Alfred Piccaver, tenor, Imperial Opera, Vienna; William Miller, tenor, Imperial Opera, Vienna; Schuermann, tenor, Deutsches Landestheater, Prague; Olga Warren, Nollendorff Theater, Berlin; Edith Walker, making "guest" appearances at various opera houses, and Winnie Winar, Olga Warren, Miss Elliott, Irene Salten, Sidney Biden, Arthur van Eweyk, all in concert.

SUMMER OPERA FOR MONTREAL

Antoine de Vally, who tried without success to organize a season of French opera in New York during the season just ended, now announces a season to begin at His Majesty's Theatre, Montreal, on June 18. Mr. de Vally himself is listed in the prospectus of the season as the general director, and he is also named among the tenors who will sing with the company. The rest of the roster is as follows: George Simondet, Gabriel Martin, tenors; Castellanes Varillat, Genia d'Agarioff, Charles Barreau, baritone-basses; Clementine de Vere, and Alberta Carina, sopranos; Artha Williston, Betty Delme, mezzo-sopranos; Charles Barreau, régisseur general; Margery Morrison, répétiteur; Romualdo Sapiro, conductor; Arthur Landy, impresario; and T. C. McCormick, chef des services. The repertoire, entirely in French, is given as "Faust," "Romeo and Juliet," "Manon," "Werther," "Paillasse," "Cavalleria Rusticana," and "La Favorite."

JOHN McCORMACK, DOCTOR OF LITERATURE

Official announcement was made a few days ago that the faculty of Holy Cross College, Worcester, Mass., had voted to award the degree of Doctor of Literature to John McCormack, the well known tenor at the commencement exercises on June 20. Mr. McCormack will have the distinction of being the first singer to receive a doctor's degree from an American college or university. This announcement brings to light still another side of this versatile artist who was referred to only a short time ago by a writer in one of the Boston dailies as: "The most interesting personality the musical world has produced in half a century."

Mr. McCormack is a profound student of literature as well as music, and is compiling a library which in a few years will rank with the best private collections in the country. Long before he had any idea of becoming a professional singer John McCormack had a much envied reputation as a student in college and was one of the most consistent prize winners of his period. At the intermediate examinations in 1900 he secured second place in the United Kingdom of Great Britain and Ireland, for proficiency in Greek and Latin, and the following year won the gold medal for English composition, having obtained the highest possible percentage a feat unknown up to that time, and one which, as far as can be learned, has not been duplicated to this day.

It has been hinted that the original plans at Holy Cross provided for the conferring of a doctorship of music, but the program was changed as a result of an interesting series of essays on "The Ancient Irish Sagas" and "The Pan-Celtic Musical Renaissance," contributed by McCormack to the "Irish Literary Review," during the past year.

"America knows and admires John McCormack as a great artist," writes a member of the faculty, "the honors it has bestowed on him have been more significant than any parchment a college or university could offer. Only comparatively few people in America, however, know John McCormack the man, the philosopher, the brilliant intellect, and we of Holy Cross consider it a great privilege and a great honor to be permitted to pay tribute to John McCormack, the man."

William Cloudman to France

William Cloudman, well known in the musical world through his connection for the last nine years with the managerial office of M. H. Hanson, New York, has enlisted in the army as a member of the Flower Hospital (New York) Unit. The unit expects to be sent to France in the immediate future. Mr. Cloudman's friends in the musical profession are legion and each and every one of them, as does the MUSICAL COURIER, will send best wishes with him when he leaves to serve his country abroad.

Convention of Music Men in New York

The annual convention of the National Music Dealers' Association will be held at the Hotel McAlpin, New York, June 10, 11, 12 and 13, and that of the National Music Publishers' Association is to take place on June 12 at the Hotel Astor. On June 13 the greater New York Music Publishers' and Dealers' Association is planning to entertain the members of both conferences with a picnic at City Island.

Lillia Snelling with Daniel Mayer

Lillia Snelling will be under the management of Daniel Mayer next season. Miss Snelling, a mezzo-contralto, for four seasons with the Metropolitan Opera Company and since soloist with the Boston Symphony Orchestra, the Philadelphia Symphony Orchestra, the St. Louis Symphony Orchestra and other prominent organizations, is an American singer of the front rank whose reputation is constantly growing.

NATIONAL CONFERENCE ON COMMUNITY MUSIC

Two-Day Session at New York Attracts Interested Persons From All Over the Country

On Thursday, May 31, and Friday, June 1, the first National Conference on Community Music was held at the Hotel Astor, New York City. The list of the signers of the call for this conference was published in a recent number of the MUSICAL COURIER.

Thursday Morning, May 31

The morning session on the first day was attended by something over two hundred persons. Mrs. Howard Mansfield, president of the National Association of Music Schools Societies, presided at the opening session, which opened half an hour late. The first speaker was Hon. Cabot Ward, president of the Park Board and Park Commissioner of New York City, who delivered an address of welcome. Commissioner Ward, himself an amateur musician of no mean ability, is a staunch supporter of the community music movement, and it is through his interest that the New York Community Chorus was able to take its inception in the weekly "sings" on the Mall at Central Park. Commissioner Ward, besides welcoming those present, pledged himself to assist the movement in New York in any way in his power. The second speaker was Arthur Farwell, director of the New York Music School Settlement and president of the New York Community Chorus, who explained the meaning of community music. He was followed by John C. Freund, who read a paper on the present condition of music in the United States. The final address of the morning was made by Peter W. Dykema, professor of music at the University of Wisconsin, whose paper treated of the relation of schools and colleges to community music. In strong contrast to the glittering generalities and ridiculously exaggerated, distorted statements in Mr. Freund's paper, Professor Dykema delivered a straightforward, well arranged and clearly written address on the subject of which it treated, and delivered it, too, in a straightforward, impressive manner, without any resort to the quivering emotional oratorical style, better suited to a backwoods Methodist church than to a business conference, which is Mr. Freund's habitual method of delivery.

Luncheon

Those members of the conference who had preferred the seductions of New York to the intellectual feast of the morning turned up in full force for luncheon, so that every one of the little more than three hundred seats that had been provided were filled. Kate Douglas Wiggin, presiding, made the brightest speech of the day when she arose to introduce the speakers. She told in a moving and human way of the community music work in the little town of Bridgton, Me., and touched every one of her hearers with a story of an old man of seventy, a farmer and one of the leading singers. When he arose at the final rehearsal and said that he would not be able to take part in the next concert on account of a bad year for crops and the absolute necessity of getting in his hay before it was spoiled, there was a general protest on the part of the chorus against his absence, and half a dozen younger farmers who sang in the chorus with him proffered him assistance in getting in his hay in time to leave him free for the concert.

As first speaker Mrs. Wiggin introduced Percy Mackaye, who read a poem suitable to and specially written for the occasion. Mrs. Edward MacDowell, the second speaker, was greeted with a prolonged round of applause—the loudest and longest of the day—when she arose. Mrs. MacDowell spoke upon "Music and Pageantry at Peterboro, N. H." She emphasized particularly the fact that it was the poorer people of the community whom she had found always ready to assist her with their time and efforts and the wealthy classes who gave financial aid. Between them there is a great middle class, who would neither take interest in the pageantry nor assist it with such financial help as they might be able to give. She emphasized the fact that before music in America would become the great and universally loved art which it should be, it would be necessary to find some means of interesting this same middle class all over the country. Rev. W. J. Finn, conductor of the Paulist Choristers, Chicago, who was listed for the next speaker, was not present, but his absence made no difference in the amount of speaking, for John Collier, director of Training School for Community Workers of the People's Institute, New York, made up for it by speaking long enough for two. His speech was "Music in Its Relation to Americanization," and he handled it with the use of many polysyllabic words ending in "ic" and many more ending in "ial." When the writer left, at the end of the first half hour of Mr. Collier's speech, "folk art" was still on the table and Americanization had not even hove in sight upon the horizon. Many of the diners left even before Mr. Collier began and others drifted out regularly during his speech.

Three to six had been reserved for visits to various community houses and settlements of the city. The following institutions kept open house and there were musical entertainments at each: Bronx House, Union Settlement, East Side House, Hartley House, Kennedy House, Greenwich House Music School, Music School Settlement, Uni-

(Continued on page 19.)

**CHRISTINE LANGENHAN
TALKS ON "VERSATILITY
OF A CONCERT SINGER"**

I have often asked myself why, from the concert singer—and the instrumental virtuoso as well—we demand so very much, why we insist that one and the other control a variety in style and emotional expression which presupposes the greatest breadth and comprehension of spirit, and the most painstaking cultivation, as well as an absolute versatility of means.

The opera singer—the impersonating artist on the stage in general—is far better off in this respect, since his personality and the quality and character of his voice confine him to a certain definite field. Let us take the case of an operatic ensemble. In it each individual singer has his own strictly limited sphere of action, beyond which only a few very specially talented individuals may venture, though the majority, overestimating their ability, would be only too glad to do so. In opera a tragic figure like Brünnhilde is never doubled by a soubrette, and the heroic tenor keeps his distance from the singer who plays the role of the languishing lover. The same applies to the drama. A character man is not made to play a comic lead, nor is Juliet ever cast for Lady Macbeth.

Yet the artist of the concert stage is supposed to be a past master as regards every detail of the art of song; his superiority must be invincible, he must be infallible. Let us cast a glance at the usual song recital program which represents the traditions and ambitions of the striving artist. As a rule it begins with the older Italian and related composers, followed by Bach and Handel and then, by way of Mozart and Beethoven, we reach the classic masters of the German Lied. Schubert, Schumann and, if possible, Löwe and Franz, must be represented in the program of every self respecting recital singer. Finally, we have the moderns and the ultra-moderns, beginning with Brahms and Wolf, and ending with Strauss, Reger, and the very latest composers. Of course, the French and Italian and—as regards our concert halls, the English composers—must not be forgotten; nor, above all, our own American song writers. One or the other category occasionally may be omitted, and the artist who appears more frequently in public may now and then restrict himself to a less comprehensive program. It is beyond question, however, that a singer who wishes to be taken seriously will not be so taken unless his program—in four or five divisions—presents the main groups of composers already instanced. As a matter of course the next thing insisted upon is that the original texts of these songs be sung which, in consequence, makes it the singer's duty to undertake extensive linguistic studies, and supposes a decided gift for tongues on his or her part.

It is only when we consider the difficulties implied by so extensive a collective achievement that we realize the greatness of the singer's task. What a variety of styles, what a complexity of vocal character, what an extended radius of expression is demanded! The matter of doing justice to all these varying inflections of mood and atmosphere in itself calls for a high degree of artistic versatility. It is necessary sympathetically to absorb the very essence of so many shorter songs, to attempt to press out the very soul of their fragrance and re-express them fittingly, to exhaust all that in them lies, only to pass on without pause to another task which calls for quite different resources of shading and expression. And these are intellectual requirements, to which must be added the stylistic and purely technical. The freshly blooming beauty of the older Italian airs; the broad Bachian melodic line; the lavish ornamental figuration of a Handel; the cheerful grace of Mozart; the loftiness of Beethoven; the clear crystalline transparency and intimacy of feeling of Schubert; the seriousness, fraught with meaning, of Schumann; further, the profound tonal accents of a Brahms; the fiery dramatism of Hugo Wolf, and, finally—to touch the extremes—the mezzo tints and color splashes of an impressionistic tone painter like Debussy—all these must have been mastered in order to give a singable recital!

At the same time individual talent and capacity clearly mark out the individual singer for one or the other of these special fields. How often do we find that a certain singer is a virtuosa in her treatment of the old Italian aria, but goes down to defeat in the rendering of Schubert

and Brahms. Another is at his best in the classic songs, still another in the romantics; while a third can only move freely in the shadow of ultramodern vocal composition. Naturally, every artist who is capable of self-analysis will endeavor to stress the schools and composers with whom he is most in sympathy in his work. At the same time he must not show this preference in too marked and open a manner, lest he fall under suspicion of being a "specialist." There are singers whose individuality marks them so plainly as the interpreters of certain composers that the public insists in hearing them sing certain songs and those only, over and over again. We hear of Schubert and of Schumann singers, of Handel singers, of Brahms singers, of Hugo Wolf singers, artists who have chosen a certain field and made it their own. And the singer who has become the monarch of one of these limited vocal kingdoms is usually able to count on the continued esteem and appreciation of his admirers. Yet, aside from the fact that a special song cult of this kind easily may become monotonous, so limited a field, in the long run, exhausts the interest of the singer himself. Notwithstanding how interesting and seductive his tasks may be, he will be unable to shake off a sense of "the eternal sameness" of things, and will again and again turn his attention in other directions.

In order to become a concert singer one must vow himself to incessant, unending study; not only because new territories are continually being opened for exploration and exploitation; but also because the possibilities of those already known must be developed and perfected. And it is this striving on the part of the artist to assimilate the psychic content of work of composers whose expressional possibilities are so largely varied, which is the greatest charm concert singing has to offer, one which remains ever fresh. Recital and concert song has not inaptly been called "the chamber music of the voice" since, in contrast to the broader al fresco character of the vocal art of the stage, it moves with greater restraint of line and more delicate shading in color. Experience has proven that it is practically impossible for an individual singer to sing with equal mastery the songs of radically different composers. Even Marcella Sembrich, one of the most ideally qualified recital singers of our day, in those programs which she arranges with such a remarkable display of taste and refinement, and which try to do justice to every emotional mood, has once and for all laid an interdict on the morbid, the pessimistically gloomy and decadent. And, just as this great singer has a preference for the sunny side of life and song, and reflects it in her programs, so others find themselves better able to express its opposite—apprehension, exaltation, hypermodernistic forcefulness.

These simple reflections by no means represent an oratio pro domo. They are entirely general in character, and embody no more than a plea for a little consideration with the recital singer, if he is found unable to present every style and every composer with equal mastery.



CHRISTINE LANGENHAN,
Soprano.

Florence Otis in Canada

Markham, Ont., a suburb of Toronto, heard Florence Otis, the brilliant young soprano, in a recital with Raymond Loder, at the home of A. E. Megill, for the benefit of the Canadian Red Cross, a fortnight ago. She sang the "Theme and Variations" (Proch), "Minuet la Phyllis" (Gilberté), "Pieta" (Warford), "The Wind's in the South" (Scott), and "Sunlight Waltz" (Ware). With Mr. Loder she sang the duet "La ci darem" and the duet from "Thais." The artists were received with enthusiasm. Numerous encores were demanded, and 400 persons crowded the large salons. Parked on the estate were some fifty automobiles which brought guests from Toronto.

Margaret Abbott's Engagements for Next Season

Margaret Abbott, contralto, is booked for the following appearances during the season 1917-18: Worcester Festival, October 4, in "Ode to Music" and miscellaneous program; Alliance, Ohio, November 21, in "The Messiah;" with the Providence Glee Club, January 18; Pittsburgh Male Chorus, April 19; Gloversville Choral Society in "Tales of Old Japan." During the past season Miss Abbott's name has appeared on a number of occasions on festival programs, and each time she gave much pleasure to her auditors with her rich contralto voice of wide range.

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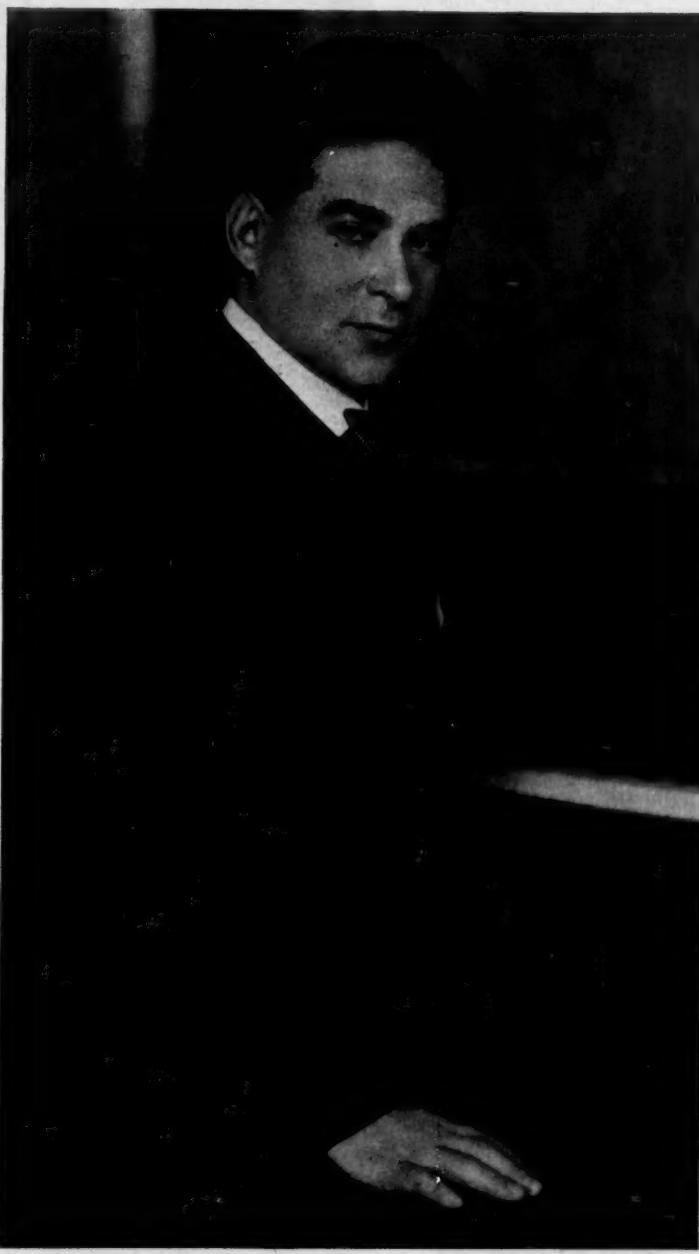
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takes this means of announcing in answer to many requests from clubs and local managers regarding the time of Mr. Bauer's Middle Western and Far Western tour next season, that it will take place in the months of DECEMBER and JANUARY.

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BY RENE DEVRIES

Opening Night, May 28

Evanston, Ill., June 3, 1917.

The Ninth North Shore Music Festival, given at the Northwestern Gymnasium of Evanston, opened auspiciously last Monday evening, May 28, with an impressive performance of Arthur Sullivan's cantata, "The Golden Legend."

The big gymnasium, beautifully decorated with flowers and American, French and English flags, housed an audience of huge proportions and enthusiastic in its approval. Years succeed years without altering the vogue of the North Shore Festival as was attested by the numerous automobiles that were lined up along several of Evanston's most beautiful streets for a quarter of a mile. The only

Northwest. The success obtained by this splendid body of players in its initial number presaged well for the following evenings when the orchestra's efforts on the program were taxed more heavily than on the opening night, as with the exception of the above mentioned number they acted solely as accompanists giving, however, wonderful support to the soloists and choristers.

Sullivan's cantata, "The Golden Legend," brought forward Marie Kaiser as Elsie, Frances Ingram as Ursula, Paul Althouse as Prince Henry, Arthur Middleton, who substituted on forty-eight hours notice because of the illness of Louis Gravure, as Lucifer, and Royal Dadmun as the Forester. A festival chorus of 600 singers, the A Capella Choir and the Minneapolis Orchestra, were all directed by Peter Lutkin. Althouse covered himself with glory in the part of the Prince, which he vested with a voice of beautiful quality and handled superbly. The young tenor scored the hit of the evening. Mr. Middleton shared with his colleague of the Metropolitan the first honors of the night. He sang with great beauty of tone. The difficult role of Lucifer which is written for a baritone was sung by Mr. Middleton, whose voice is a pure basso. He reached high altitudes with great ease, while in the lower register his sonorous voice was heard to advantage. His enunciation of the English text was so perfect as to make unnecessary the reading of the words written in the program. Miss Kaiser was effective as Elsie and she, too, won a huge success at the hands of the public. Frances Ingram was laboring under difficulty and her voice, generally of beautiful texture, sounded dark and throaty. Nevertheless she won plaudits. Royal Dadmun gave a good account of himself in the small role of the Forester. The choristers did excellent work, even though in the first part of the cantata the A Capella Choir sang flat. Dean Lutkin gave a good reading of the score and as practice makes perfect perhaps, in some no far distant day at the same festival, his work may be perfect. A vast improvement over last year is already to be noticed in his beat.

Artists' Night, May 29

Tuesday evening brought out the largest audience that had ever been on hand during the nine consecutive years of the Festival. Five thousand music lovers or otherwise interested spectators filled the large gymnasium and every available inch of space on the stage was used to accommodate the overflow. The enthusiasm of the evening was not due to the giving of any new work or to the coming of an artist new to the surroundings, but to the return of Chicago's musical idol, the queen of the past operatic season at the Auditorium, the great and only Galli-Curci. The brilliant songstress was given on her first appearance on the crowded platform, a reception never before witnessed at these festivities, welcome accorded only to a hero and indeed as predicted Mme. Curci is the heroine of the 1917 Festival. After several minutes of tempestuous applause, the diva was allowed to sing the "Bell Song" from Delibes' "Lakmé," after which pandemonium reigned supreme once more and shouts of "bravo" and "bis" greeted the modest yet happy Galli-Curci, who then sang with piano accompaniment Grieg's "Solveig's Song." This, however, did not satisfy the hunger of the listeners and Mme. Curci had, after many recalls, to add another encore which could have been repeated; but every good thing must come to an end and thus the vast audience was given fifteen minutes intermission to digest the wonderful exhibition of pyrotechnics and to breathe freely outside the hall pure oxygen much needed after a two hours' stay in



AMELITA GALLI-CURCI.

an overheated auditorium. In the second part of the program Galli-Curci sang the "mad scene" from "Lucia," winning in it another triumph and giving afterwards three more encores. Mme. Galli-Curci's name always spells "Success" and she is the present crowned empress of the lyric stage.

To win favors from an audience which bought tickets to hear a favorite singer is no easy task, yet Giovanni Martinelli, who on this occasion made his first appearance in our midst, gave such a good account of himself as to share evenly in the honors of the night. The gifted tenor of the Metropolitan was heard in the aria "Che gelida manina," from "Bohème," then adding the aria "E Lucevan le stelle," from "Tosca," both sung superbly, made of the newcomer a most popular soloist, whose services hereafter will often be in demand in Evanston. In the second part of the program the brilliant artist gave another thrill by his rendition of "Cielo e mar," from "Giocanda," and as a matter of course, after such rapturous plaudits, an extra number was added in the ever popular "La donna è mobile."

Besides playing remarkable accompaniments for the soloists, the Minneapolis Orchestra and its gifted conductor, Emil Oberhoffer, shone as an effective constellation by the wonderful reading of the overture "Carneval," Dvorák; Enesco's "Roumanian Rhapsody," Wagner's "The Ride of the Valkyries," and especially through the sane classical, inspiring reading given to the Kalinnikow symphony, No.



EMIL OBERHOFFER,
Conductor of the Minneapolis Symphony Orchestra.

notable change in the routine was the first appearance of the Minneapolis Symphony Orchestra, which replaced the Chicago Symphony Orchestra, that for eight successive years furnished the accompaniments, besides playing symphonic numbers.

The first night activities were opened by the singing of "The Star Spangled Banner," with orchestra, choristers and audience standing. Following this, under the able direction of its leader, Emil Oberhoffer, the Minneapolis Symphony Orchestra gave a splendid account of itself in a rousing reading of the Liszt symphonic poem, "Les Preludes." The enthusiastic reception given to Conductor Oberhoffer and his men was conclusive proof of the deep affection of the Illinoisans for the orchestra of the



CARL D. KINSEY,
Manager of the North Shore festival.



CHRISTINE MILLER.



WENDELL HEIGHTON,
Manager of the Minneapolis Symphony Orchestra.



PAUL ALTHOUSE.



ALMA GLUCK.



GIOVANNI MARTINELLI.

1, in G minor, the real backbone of the orchestral numbers. Oberhoffer, general-in-chief of the musical hordes of the Northwest, has among his men world renowned musicians, including Cornelius van Vliet, the cellist; Richard Czerwonky, well known violinist; Bruna Labate, an excellent oboeist; Pierre Perrier, clarinetist, and some seventy more virtuosos, who under the leadership of their magnetic, artistic and brainy conductor, contributed to the victory which they captured at the hands of a most aristocratic and critical public, assembled in the cultured and lovely university town. Oberhoffer's personality stands second to none. He is a star of the first magnitude, a wizard of the baton, and the man responsible for placing the name of Minneapolis in the front rank of the musical world.

"Children's Crusade," May 31

Another strong journeyed to the spacious gymnasium in Evanston, from the surrounding delightful suburban towns, while another army of music devotees made the long trip from Chicago to hear Pierne's work, the "Children's Crusade," which had already been given by the same organization at its fifth musical festival in 1913. Only one of the soloists was the same, Gustav Holmquist, singing once more the small role of the Sailor.

The "Children's Crusade" has been reviewed on so many occasions in these columns that further comment on the work itself is unnecessary. The soloists included, besides Mr. Holmquist, Mmes. Sundelius, Macbeth and Nazor, and Albert Lindquest. The part of Alisan was intrusted to Marie Sundelius, of the Metropolitan, who sang the music allotted to her with sterling effects. Possessor of a voice of beautiful quality, pure and of great breadth, the soprano read her text with clarity of tone and gave a clear conception of the role.

Florence Macbeth, as Ally, was all that could be desired. The young and popular songstress proved on this occasion to be as much at ease while singing the oratorios as when appearing at the Auditorium in opera, or at one of the downtown theatres in recital. She is a gifted singer, one who understands perfectly the art of singing, one who does not believe in pushing a tone in order to get more volume, one who does not sacrifice beauty for effects and one who has every reason to be proud of the

title of "artist-singer" that she is to her finger tips. She made a deep and lasting impression.

Naomi Nazor, in the small role of the Mother, was inadequate. She made the absence of Mary Ann Kaufmann, who sang the role four years ago, much regretted. Lindquest, who has improved greatly since last heard here, gave éclat to the role of the Narrator. His diction was excellent, and through his agreeable voice he gave pleasurable moments to the ear.

The choristers, being familiar with the work, sang exceptionally well, likewise the A Capella Choir from the Northwestern University came into its own as the celestial voices. The greatest enjoyment of the evening, however, was the reading given to the score by the Minneapolis Symphony Orchestra, under the able leadership of Dean Lutkin.

The repetition of the "Children's Crusade" was a master stroke of managerial clairvoyance on the part of Carl D. Kinsey, the able business manager of the North Shore Festival, as he realized that the interesting oratorio would again draw. As stated at the beginning of this article, an audience which filled the gymnasium was on hand, thus proving by its presence that Kinsey was right in saying "the demand for the giving of oratorios is as alive today as it was yesterday, especially when the oratorio is the one that pleases the public."

Children's Concert, Saturday Afternoon, June 2

The fourth concert, given on Saturday afternoon, was presented before another sold out house, made up principally of youngsters and their mammas.

The program was opened with a buoyant reading of Weber's overture to "Oberon," played superbly by the Minneapolis Symphony Orchestra, under the leadership of Emil Oberhoffer. Giuseppe de Luca, the popular baritone from the Metropolitan, a newcomer here, made a happy debut in the difficult aria "Eri Tu," from Verdi's "Il Ballo in Maschera." In this number the distinguished artist displayed his rich, generous and velvety voice to great advantage. He sang with great dignity and beauty of tone and his phrasing was excellent. The royal ovation accorded

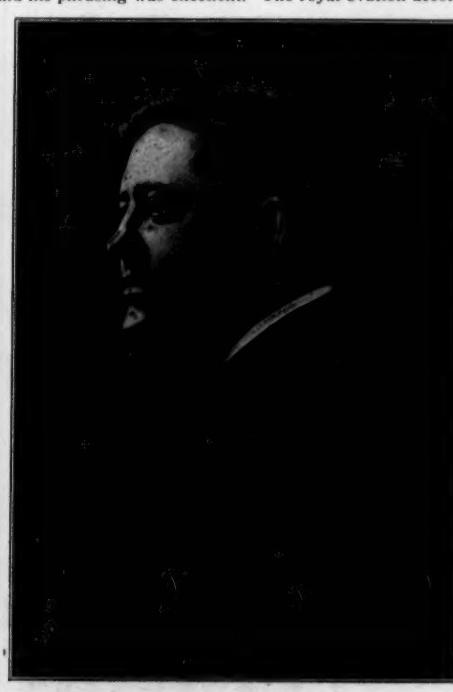
him was in every way justified. He was easily one of the hits of the Festival. In the second part of the program Mr. de Luca was heard in the aria "Vision Fugitive" from Massenet's "Herodiade" in which he duplicated his wonderful exhibition of bel canto and, as after his first appearance, gave encores which were another source of pleasure to his enthusiastic listeners. Christine Miller, the other soloist, ultra-popular singer and an annual visitor in these surroundings, delighted her innumerable admirers, including the children, by her charming and captivating mien and exquisite delivery of three lovely old Scotch melodies, "Afton Water," "Charlie is My Darling" and "My Love's But a Lassie," all of which children and grownups found so adorable, as to ask for more, which the clever and fascinating contralto gave with the same spontaneity, nonchalance and grace, as the three above mentioned. Miss Miller is at home everywhere, but especially in Evanston, where every one knows, loves and admires her art. In the second part of the program she sang the solos in the cantata "Mary Magdalena," written by d'Indy, for contralto and children's chorus. Her work in the cantata was excellent and she again scored heavily.

The children's chorus, always a treat, was no exception to the rule this year. The juvenile members of the various North Shore schools have, as heretofore, been well trained, first in their respective schools under their own supervisors and later under Osbourne McConathy, who conducted them in their various numbers. They sang with good rhythmical sense Strauss' "On the Blue Danube" and in the "Pilgrim's Chorus" from "Tannhäuser," they astonished their elders. The attacks were good, the coloring varied and the ensemble praiseworthy in every respect. In the cantata the work of the young choristers was heavily taxed, yet, under the able guidance of their leader, Mr. McConathy, they came out of the ordeal with flying colors. They also sang a patriotic song by Eichberg, "To Thee, O Country," and blended their fresh, clear and sweet voices with those of Miss Miller, Mr. de Luca, and the audience in the singing of the "Star Spangled Banner," which closed the afternoon program.

The orchestra besides playing worthy accompaniments and the overture to "Oberon," gave joy to the children
(Continued on page 12.)



MARIE KAISER.



ARTHUR MIDDLETON.



FLORENCE MACBETH.

WHERE THEY ARE TO BE THIS SUMMER

Mme. Galli-Curci is planning to spend the warm months at Fleischmanns, N. Y.; Anna Case, Shippen Point, Stamford, Conn., her estate being on the Sound with a private bathing beach extending along one side; Umberto Sorrentino, Wildemere Beach, Milford, Conn.; Orrin Bastedo, Camp Rest Haven, Merrill, N. Y.; Mr. and Mme. Leopold Stokowski, Junco Nook, Seal Harbor, Me.; Luther Conradi, Elkins Park, Pa.; Johanna Gadschi-Tauscher, Clark Cottage, Lake Spofford, Cheshire County, N. H.; J. Landseer Mackenzie, Plainfield, N. H.; Frieda Hempel, Cedarhurst, L. I.; Mme. M. Niessen-Stone, Quogue, L. I., N. Y.; Samuel A. Baldwin, Buck Hill Falls, Pa.; Louis Graveure, Mallett's Bay, Burlington, Vt.; Havrah W. L. Hubbard, Grossmont, Cal.; Kingsbury Foster, Derby, Vt.; Ernst H. Bauer, Mahopac Falls, N. Y.; W. Franke Harling, Harbor View, South Norwalk, Conn.; Rudolph Ganz, Naples, Me.; Wilfred Klamroth, Vail's Gate, Orange County, N. Y.; Margarete Matzenauer, Chelsea Park, Pine Hill, N. Y.; Theo. Karle, 407 Jefferson Apts., Des Moines, Iowa; Walter Henry Rothwell and Elizabeth Rothwell-Wolff, Lyme, Conn.; Theodore Spiering, Elizabethtown, N. Y.; E. Naumburg, Cedarhurst, L. I., N. Y.; E. M. Scognamillo, Baywater, Far Rockaway, L. I., N. Y.; Leo Ornstein, Deer Isle, Me.; Mr. and Mrs. Clarence Whitehill, Spring Lake, N. J.; Frederick E. Schlieder, Middleton, Vt.

At the Martin Studios

On Thursday evening, May 24, Mrs. Frederic Martin presented her artist-pupil, Pauline Bachman, in recital before a large audience which assembled in the New York studios of Mr. and Mrs. Martin. Miss Bachman gave a program of songs and arias by Italian, German, French and American composers, revealing a lyric soprano voice of unusual beauty which she uses with taste and sound musicianship.

ALFRED LALIBERTÉ

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He appeared in the following operas, singing the leading roles in "THE MAID-MISTRESS," "THE NIGHT BELL," "LA SERVA PADRONA" (PERGOLESI), "IL CAMPANELLO" (DONIZETTI), and GERONTE in "THE MOCK DOCTOR"—"LE MEDICIN MALGRE LUI"—(CHARLES GOUNOD).

N. Y. TRIBUNE: "Mr. Hemus' fine voice was most grateful and his sense of humor unctuous."

N. Y. EVENING MAIL: "Percy Hemus achieved perhaps a better balance of singing and acting, producing some really funny burlesque effects, while his voice was thoroughly pleasing."

N. Y. AMERICAN: "Percy Hemus, who gave a good buffo portrayal of Geronte."

She was assisted by Helen Reynolds, violinist, and Helen Wolverton, accompanist.

Mrs. Martin is not only a developer of singers but of teachers as well, Miss Bachman having been engaged for next season to direct the voice department of Wilson College, Chambersburg, Pa. Among Mrs. Martin's pupils are also Mrs. S. T. Schroetter, who is on the voice faculty of Intermont College, Bristol, Va.; Rhea Hunter, teacher of voice at the State Normal College, Johnson City, Tenn., and Maurice G. Beckwith, teacher of voice in Tampa, Fla. Last Monday, June 4, Mrs. Martin left for Bristol, Va., where she will teach during the summer at Intermont College.

Frederic Martin, the well known basso, recently appeared with his usual success in Danville, Va., Syracuse, N. Y., Toledo and Tiffin, Ohio. In addition to his concert appearances Mr. Martin has a large class of pupils at the Munson Institute of Music, Bay Ridge, N. Y., and another at Hackensack, N. J., which occupy a very large portion of his time. During the summer he will be heard in recital at the Normal College Summer School, East Radford, Va., June 29; at the University of Tennessee Summer School, Knoxville, Tenn., on July 5, and on July 21 in "The Messiah" at Ocean Grove, N. J.

Anita Rio's Spring Engagements

Anita Rio's spring engagements have kept her very much occupied. April 25, she sang at Racine, Wis., and her other appearances include April 27, Davenport, Wis.; May 1, Kansas City, Mo. (matinee and evening); May 8 and 9, Oklahoma City, Okla.; May 11, Evansville, Ind.; May 15, Easton, Pa. (matinee and evening); May 18, Allentown, Pa. (matinee and evening); May 21, Parkersburg, W. Va.; May 22, Marietta, Ohio; May 25, Johnstown, Pa. (matinee and evening); May 29, Altoona, Pa.; May 31, Columbus, Ohio; June 1, Columbus, Ohio; June 4, Council Bluffs, Ia.; June 6, Wilmington, Del., and June 15, Johnstown, N. Y. Her appearances have everywhere evoked the enthusiastic praise of music lovers.

Prominent Military Men Hear Bianca Randall

Bianca Randall, soprano, sang "The Star Spangled Banner" at the annual dinner of the V. M. I. Alumni Association, which took place at the Hotel Brevoort, New York, May 15. She also sang Taps, words for which had been especially arranged for the occasion, and was obliged to add "Dixie," "Carry Me Back to Old Virginny," etc., before her delighted audience would permit her to depart. The guests of honor on this occasion included Gen. E. W. Nichols, Gen. H. T. Douglass, Governor of "The Virginians"; Capt. E. A. Kelly, Royal Flying Corps, and Capt. G. C. Marshall, of Gen. Bell's staff.

PERCY HEMUS

In Opera, Wins Every New York Critic.

The greatest surprise of the recent season of Opera Comique at the Lyceum Theatre, New York, was the remarkable acting and singing of Percy Hemus—it may be recorded as a genuine sensation.

The New York critics, who do not always agree, are unanimous in their praise of "America's Baritone."

N. Y. HERALD: "Percy Hemus, as the heroine's father, gave good performances."

N. Y. EVENING SUN: "Percy Hemus did excellent work."

N. Y. TIMES: "Suitably impersonated by Percy Hemus."

N. Y. GLOBE: "Percy Hemus was admirable."

N. Y. EVENING WORLD: "Percy Hemus, a capable Geronte."

MUSICAL AMERICA: "Percy Hemus sang with all that richness of tone that is his and presented a characterization sufficiently well drawn to seem the work of an actor of long experience and abundant resource. . . . This baritone's success was complete. In the Pergolesi work his principal aria was delightfully sung."

MEPHISTO'S MUSINGS: "He certainly greatly strengthened the cast by his admirable acting."

MUSICAL COURIER: "To Percy Hemus fell the principal roles in each opera. Mr. Hemus surprised even those who had some foreknowledge of his histrionic talent. It is a difficult thing for a younger, even if experienced, singer to follow a veteran stage artist like David Bispham in his roles, and no better compliment can be paid Mr. Hemus than to say that his work was so excellent from every standpoint that one never missed Mr. Bispham. Indeed Mr. Bispham himself sat in a box and laughed and applauded with the audience at the fine work of his double. There was no doubt of Mr. Hemus' ability to handle the vocal end of the roles, but his preeminent ability as a comedian was a revelation to all. It is too bad that no regular field exists in which such talents for the stage as his can be exploited."

SULLI PUPIL SCORES IN MILAN

In a recent issue of the MUSICAL COURIER there appeared a press comment from the Rassegna Melodrammatica of Milan, Italy, regarding the debut in that city—the metropolis of Italian musical art—of Martha de Lachmann, who in the role of Leonore in "Trovatore" achieved a triumph such as is seldom attained. She has assumed the name of Marta du Lac, and her many friends and admirers will be pleased to read the following criticisms, translations from Milan periodicals:

"Last night's performance of 'Trovatore' at the Carcano was very satisfactory. There was a full house and continuous applause was accorded the fine singers, among whom Marta du Lac, soprano, and the tenor, De Lai, excelled."—La Sera. "Last night 'Trovatore' was given an excellent performance under the direction of Maestro Tanzini. It marked the debut of two young singers, the soprano, Marta du Lac, and the tenor De Lai, and seldom is a debut made under happier circumstances. Miss du Lac is the possessor of a beautiful voice, true and flexible, and she sang the role of Leonore with a fervor which overcame with ease the many difficulties of the part. Her solos were warmly applauded and she was forced to return to the stage many times after each act and at the end of the performance."—L'Italia. "'Trovatore' as it was given last night at Carcano is one of the best performances given by the Lyric Co-operative during the season. The role of Leonore was entrusted to Marta du Lac, a newcomer, who possesses marked histrionic ability and a voice of great



MARTHA DE LACHMANN (MARTA DU LAC),
As Aida.

range, agility and fine timbre. She sang with art and passion, receiving enthusiastic applause after each number and at the close of each act."—Corriere della Sera. "'Trovatore,' which had its first performance yesterday and will be repeated tonight, was a tremendous success. There was much applause, many encores, and each of the singers was called at the end of each act. Miss du Lac, the possessor of a splendid voice coupled with very clean enunciation and great feeling, was the recipient of prolonged applause. . . . To sum it up, it was a performance which made happy audience and singers."—Avanti. "Last night, without any great advertising, a wonderful performance of 'Trovatore' was given at Carcano. . . . Miss du Lac was an excellent Leonore, possessing a warm voice, style and interpretation; and she, as well as the baritone, received the most enthusiastic applause of the evening. Such a performance is sure to be followed by many repetitions."—Capitan Fracassa. "'Trovatore' was a real success. Applause was continuous during the entire performance. The soprano, Marta du Lac, is a singer of splendid vocal qualities, who delivers with refined taste a realistic and noble Leonore, and whose ideas of tonal coloring are excellent. She was applauded enthusiastically."—Rassegna Melodrammatica.

Marta du Lac is an artist-pupil of Giorgio M. Sulli, the New York vocal teacher, her work having stood out during the past four years as that of a rarely gifted singer. Maestro Sulli points to her with pride as proof that singers can be trained for operatic appearance in this country, for she obtained this engagement after having been in Italy only two months. But, of course, such things can only happen when a singer goes abroad, as this singer did, after having mastered the Italian language and a repertoire which includes twenty-two important roles.

Hein and Fraemcke

Conservatory Summer Courses

The Conservatory, Hein and Fraemcke directors, 306 Madison avenue, at Forty-second street, announces a summer course. The same eminent faculty, including some of the best known voice, piano, violin, cello and organ teachers in New York, will teach as heretofore. Courses in harmony, composition, conducting, public school music, etc., will also be held. This is an opportunity for serious students of music to improve themselves, and prepare for the future by studying with prominent specialists. Inquiries regarding details may be made of the secretary.

WIEDERHOLD AN OPTIMIST

Albert Wiederhold, baritone, whose fame is now becoming nation wide and whose list of engagements for the coming season is already very imposing, is a firm believer in a cheery and optimistic outlook on life.

"Show me the eternal kicker and knocker," said Mr. Wiederhold recently, "and you have shown me a man wrong with himself. It is not the world but the individual who is at fault. I try to start each day with a smile on my face, and, don't forget, it's always there at night, too. If I have had some little success in my chosen work it has been because I have taken setbacks and knocks with as cheery a mien as I could, and I have never been discouraged."

"Here is another thing I have learned in my concert work—always be in good humor with your audience. I find so many singers who take their art and work so dreadfully serious—so much so that they almost seem to fight their audience. I never do that when I sing in public. I try to have a good time—I play, in other words, and find it helps. An audience warms up to an artist who is happy and content with himself. It gets the impression



ALBERT WIEDERHOLD,
Baritone.

he is a likeable chap and it seems to me that is the sort of reputation which will hurt no one.

"No, my career has not been an easy one; I have had to fight every inch of my way and I am still fighting. I was in business, grew impatient with that and decided to cast my bread upon the waters of art. I don't believe I have made a mistake. At least now that I've done so I never think of it, and have no regrets."

"Do you believe singers should specialize?" Mr. Wiederhold was asked.

"I am a firm believer in that," replied Mr. Wiederhold; "I am making my appeal for engagements mainly in the oratorio field, and I find it is profiting me. I hope some day I shall be known among musicians as a capable individual, perhaps most suitable for oratorio work."

Skovgaard in Saskatchewan and Manitoba

This week Skovgaard, the widely known Danish violinist, is touring Saskatchewan and Manitoba, and appearing in the following cities:

June 4—Yorkton, Sask.
June 6—Moosomin, Sask.

June 7—Virden, Man.
June 8—Carberry, Man.

Next week he and his concert company will be in these Manitoba places:

June 11—Souris.
June 12—Brandon.
June 14—Dauphin.
June 15—Neepawa.

Alice Preston Assists at Blind Prisoners Benefit

On May 22, an important musicale was given in Adolph Lewisohn's beautiful ballroom, 881 Fifth avenue, New York, for the benefit of the Clinic for Blind Prisoners at Sing Sing. Owing to a prolonged illness from bronchial gripe, Alice Preston was heard on this occasion for the first time this season. Her beautiful and dramatic voice was in excellent condition, and she was enthusiastically applauded by a large audience. One of Miss Preston's pupils, Marian Clark (wife of Paul Dougherty, the noted painter), also sang a group of French and Russian songs with delightful style and a voice of rich timbre, giving evidence of

her work with this accomplished teacher. Miss Preston's studio at 167 Madison avenue is becoming an important center of work for those who value the real bel canto and pure vocal technic, and her very delightful musical afternoons give young artists an opportunity to be heard by the directors of the Metropolitan Opera House and important social leaders.

Other artists who took part in the program at Mr. Lewisohn's were Hugh Allan, who gave an excellent rendition of the "Figaro" aria and a group of Neapolitan songs; Miss Rausch, a brilliant young violinist, and last, but not least, exquisite French recitations by that talented protege of Mme. Bernhardt's, Mrs. Sam Barlow (Evelyn Harris). The program was preceded by a brief address on the Sing Sing work by an ex-prisoner who had been pardoned recently by Governor Whitman after sixteen years in prison. There was a notable list of patronesses and patrons, headed by the superintendent of prisons, Mr. Carter, and including Hon. George Wickersham and Judge Elbert H. Gary. The affair was a huge financial success.

Worcester Gives Mayer Artists Ovation

On Sunday evening, May 27, a concert was given at Poli's Elm Street Theater, Worcester, Mass., under the auspices of Mayor Pehr G. Holmes and a committee of public spirited men and women of Worcester in aid of a war relief fund for Worcester soldiers. Among the artists engaged were Florence Macbeth, the celebrated coloratura operatic soprano; Maurice Dambois and Max Pilzer, these three artists having been secured through their manager, Daniel Mayer. Their success was remarkable, each one receiving an ovation from the crowded theater, and at the end of the concert Mr. Mayer was personally complimented by the mayor, who is said to have told him that in his long ex-

perience he had never witnessed a concert of such combined excellence as the one which had just taken place, and he personally thanked Mr. Mayer for having introduced to Worcester three such remarkable artists as Miss Macbeth, Mr. Dambois and Mr. Pilzer.

Dorothy Clark and Ralfe Leech Sterner Divide Honors

Dorothy Clark, soprano, and Ralfe Leech Sterner, instructor, divided honors in the song recital given by the gifted young singer, May 31, at the New York School of Music and Arts. Mutual congratulations were in order, for the fine soprano voice has been so developed and guided by Mr. Sterner that Miss Clark sings with assurance, authority and style. She sang three operatic arias, "Depuis le jour," "One Fine Day" and "Vissi d'arte," Ronald's "Cycle of Life," and songs by American and other composers. Special mention should be made of her sympathetic singing of the Charpentier aria, in which her voice reached beautiful climax, including a style marked by expressiveness and many beautiful nuances; indeed, her detail was unusual, and this finish it was which marks her singing as "different." Her pleasing personality aids her to success, and the large audience which crowded the roomy, handsome, salons, enjoyed her singing hugely. Helen Wolverton was at the piano.

Harold Land in Watertown

Harold Land, the well known baritone, sang at Watertown, Conn., May 24, as soloist with the Watertown Choral Society. He received a splendid welcome and was recalled many times after his singing.

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Charles COOPER Pianist

After Mr. Cooper's last New York recital the N. Y. Evening Sun said:

"There's a dewy freshness which clings to Charles Cooper's playing which gives it, at his every successive recital, a new morning charm. When he was heard yesterday, he was able to recreate the same illusion—if illusion it be. The reason lies, no doubt, in Mr. Cooper's individuality, which carries him quite beyond conscious effort and deliberate routine."

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WINIFRED CHRISTIE

North Shore Festival

(Continued from page 9.)

and the audience by a delicate reading of Grieg's suite, "Peer Gynt."

Operatic Night, Saturday Evening, June 2

The fifth and last concert was again listened to by a sold out house. The program enlisted the services of Emil Oberhoffer and Dean Lutkin, conductors; Alma Gluck, so-



GUSTAF HOLMQUIST.

piano; Rollin M. Pease, bass; the Festival Chorus of 600 singers; the A Capella Choir and the Minneapolis Symphony Orchestra. The orchestra was heard in the overture to "Rienzi," by Wagner; in "Finlandia," by Sibelius, and in the "Capriccio Espagnole," by Rimsky-Korsakow. The work of the orchestra from the Northwest at this festival has been unintermittently good. They gave splendid support all through the concerts to the soloists and choristers, besides playing symphonic selections brilliantly. Emil Oberhoffer, one of the world's great conductors, was a most



Left to right: Carl D. Kinsey, business manager of the North Shore Festival; Arthur Middleton, Frances Ingram, Dean Lutkin, conductor of the North Shore Festival Association; Marie Kaiser, Paul Althouse and Royal Dadmun.

stamped his orchestra as a first class organization. He and his men were accorded several rousing receptions.

Alma Gluck, looking as young as of yore and in splendid fettle, sang the aria from Mozart's "Il re Pastore," "L'Amico Saro costante." In the second part of the program Mme. Gluck sang the aria "Je Dis Que Rien Ne M'Epouvanter," from "Carmen," and a group of Russian songs, including "Peasant Song," by Rachmaninow; "Chanson Indoue," from "Sadko," by Rimsky-Kórsakow, and "Song of the Shepherd Lehl," from "Sneogurochka," by Rimsky-Kórsakow. The magnetic singer has been heard before in the same selections, and as heretofore she proved to be a brilliant exponent of the Russian modern school, while her interpretation of the classical Mozart aria was inspiring. In the singing of Michaela's aria she fell somewhat short, her high tones being harsh and covered. She nevertheless scored an emphatic triumph in each of her selections. The choristers were heard under the direction of Dean Lutkin in the "Merry Wedding," by Percy Grainger, and in the Dvorák setting of Psalm 149. The Percy Grainger chorus is especially pleasing and was well rendered. The ladies of the Festival Chorus sang gloriously Reinhold L. Herman's "Bubbling Springs," and the last concert was voted a huge success by all participants, both on the platform and in the auditorium.

Festival Notes

The official souvenir program as ever, edited by Felix Borowski, contains interesting descriptions of all the orchestral and choral works. The souvenir program also contains the names of all box subscribers, seat subscribers, young ladies' and children's choruses. Said program was obtained from boys at the door for the modest price of a "quarter." The boys this year were very quiet. They had been well trained, and for the first time in the history of the North Shore Festival did not make their presence obnoxious by shouting "You can't enjoy the concert without a program."

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, and Wendell Heighton, manager, completed the tenth week of its customary spring tour in Evanston.

Frappés were served in the upper story during the intermission and at the close of the concert. The proceeds went for benevolent purposes.

Business Manager Carl D. Kinsey wore "the smile that won't come off" all through the week. It was no effort on the part of the astute manager as he looked over the audience which jammed the vast auditorium nightly to its full capacity.

A reporter from a daily newspaper came to Miss Ingram in view of the audience and whispered some encouraging words just before the opening of the first concert.

Conductor Lutkin has trouble whenever the tempo changes. In one of the oratorios a certain passage should have been conducted 4-4, but was taken at rehearsal 3-4 by Conductor Lutkin, who was informed by a member of the Minneapolis Orchestra that the passage should be conducted 4-4. "Quite so," said Lutkin. "I believe it would be better," and at the performance the passage was conducted 4-4.

Wendell Heighton, the man behind the Minneapolis Orchestra, the man responsible for its remarkable tours, was on hand, beaming with pride and joy over the success of the organization of which he is the business manager.

Charles Wagner, the manager with the heavy pocket-book, the road wizard, smiled with satisfaction at the ovation given to his star, Mme. Galli-Curci.

According to the official program, Giuseppe de Luca is



Left to right: Paul Althouse, Arthur Middleton and Royal Dadmun.

an orchestra, as he was billed to appear in Weber's overture to "Oberon." A proofreader seems to be needed.

Works by American, English, Irish, German, French, Finnish, Austrian, Italian, Russian, Swedish, Norwegian, Bohemian, Roumanian and Australian composers were presented during the week.

The arrangement of Strauss' "On the Beautiful Danube," sung by the Children's Chorus, was made by Osbourne McConathy. The text is by Frances Elliot.

The picture of James A. Patten, the wheat and cotton king, donor of the Northwestern University Gymnasium, graced one of the pages of the souvenir programs.

The officers of the North Shore Festival Association are: Harry B. Wyeth, president; Alexander O. Mason, vice-president; Charles W. Spofford, vice-president; Walter B. Smith, secretary; John Hale Hilton, treasurer, and Carl D. Kinsey, business manager.

Business Manager Kinsey is to be congratulated on his splendid work. Thanks to him the festival will show a financial profit. Kinsey has lost much of his strength and now, like another Samson, has regained his strength.

Soder Hueck Pupil Sings "Undine"

Florence Martin, soprano, was engaged to appear as soloist, singing the title role in the performance of Harry Ware's one-act opera, "Undine," which was given on Tuesday evening, June 5, at Garden City, L. I. The concert was given under the auspices of the Musical Art Society of Long Island, and the Home Defence Committee of Nassau County, the chorus of the former organization assisting. The work was under the direction of the composer, the other soloists being Mary Jordan, contralto, and John Barnes Wells, tenor. Miss Martin, who possesses a lyric soprano voice of much beauty, seems especially fitted for the part of Undine—a part which she sang two years ago with the Chaminade Club at the Brooklyn Academy of Music with decided success. Miss Martin studied repertoire and tone perfection with Ada Soder Hueck, the New York vocal teacher.

Morris Pupil's Amazing Range

Hattie Clapper Morris, teacher of many leading opera, oratorio and church singers, has in charge a young girl who, singing tones covering four octaves for the present writer, showed what the teacher can do to extend an ordinary range to one of phenomenal heights and depths. Mrs. Morris is educating the singer in a repertoire covering her unusual range, and she will soon be heard in public.



MARIE SUNDELIES.

potent factor in making the 1917 North Shore Festival one of the most interesting given since its inception nine years ago. At this last concert the reading accorded to the various orchestral numbers under his leadership again

AMELITA

GALLI-CURCI

Mr. Homer Samuels, Accompanist

Manuel Berenguer, Flutist

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Have obtained leave of absence to remain in this country until the close of hostilities and will be available for concerts, festivals, etc., making a specialty of Duet Recitals in ENGLISH, FRENCH, GERMAN and ITALIAN

WOMAN AND MUSIC

By Victoria Boshko

When Max Nordau wrote "Paradoxes," he overlooked what seems to me the most puzzling of all: why the paucity of women's names in the musical world?

Since music is peculiarly an expression of the emotions and women are more emotional than men, we should have found the greatest masters of music among women. Yet the human race does not boast of many great names of women in that particular branch of culture, and those few whose names do ornament the musical firmament in their best work but imitate man. What is the cause of this comparative barrenness in a field of endeavor where woman, by virtue of her far greater emotional nature, should be supreme?

The answer, in my opinion, is to be found in the general condition of woman from the time when she was man's chattel to her modern status. As long as a man and a



VICTORIA BOSHKO,
Sketched by herself.

wife were one and he was the one, the relationship tended to stifle emotional spontaneity. Her personality merged in his, and she was always happy to shine by reflected light. It is therefore natural that the woman of the past should have had her creative impulses stunted; for, as a condition of slavery discourages mental growth, so psychic slavery inhibits creative ingenuity.

In her silent struggle for emancipation from the thrall of which the ages have imposed upon her, woman's goal and ambition was to achieve the condition of man: his freedom and his opportunities as well as his culture and his attainments. Her desire to imitate her erstwhile master made her deaf to her own capabilities and to the musically potential emotions which surged in her soul.

In all fields of the new woman's activity the same imitative and discouraging influence is still to be seen. At best, modern women equal man's efforts and accomplishments. They have developed nothing new, owing to their slavish mimicry of their former lords and masters. It is very difficult to overcome the inertia of centuries.

It may be said that women have but recently acquired their mental freedom, and are like a nation that, finding its shackles removed, unconsciously imitates its former oppressor. In order to give expression to its latent powers, it must develop its individuality.

So with women. When she awakes to the realization that she differs essentially from man and has an individuality of her own, then, if given free play, she will produce something which for good or ill, will be far different from man's product.

When woman becomes really free psychically and intellectually, untrammeled by centuries of imitating and not merely free to vote or enter all trades and professions, then she will penetrate her own soul and develop her own capacities. Then woman will come into her own, and the arts, especially music, will be influenced by a new power which, through its emotional intensity, should create great musical results of a novel kind. The world, too, will then come into its own and a new musical literature will be created.

Leo Ornstein Plays in Brooklyn

Leo Ornstein, pianist, was heard in recital at Public School 84, Brooklyn, N. Y., on Sunday evening, June 3, under the auspices of the People's Institute of Brooklyn, Brownsville Civic Forum. The hall was crowded. Mr. Ornstein's program began with his own Russian suite, an interesting composition, which was received by the audience with absolute stillness during its performance, and enthusiastically applauded at the close. Next came the "Appassionata" sonata of Beethoven, in playing which the young pianist expressed the ardent, impetuous, vivid qualities of his temperament with a technic ample for all demands. The third movement especially appealed to the audience, being played at a tremendous tempo.

The second group contained "A Song Without Words" and the scherzo in E minor (Mendelssohn), "Reflets dans l'eau" (Debussy), "Chinese Impression" (Ornstein), "Fête-Dieu à Séville" (Albeniz), and "Danse Negre" (Cyril Scott). The impressionistic modern type of composition seems specially to appeal to Mr. Ornstein, and his interpre-

tations of the Debussy, Albeniz and Cyril Scott numbers, as well as his own, were interesting in the extreme. His "Chinese Impressions"—heard, if memory serves right, for the first time in New York—made, as one might say, a very Chinesey impression on the audience. They are extremely advanced Ornstein and not to be understood at first hearing. Apparently they were enjoyed, for they aroused hearty applause. The light daintiness of the Mendelssohn scherzo stood out in strong contrast to the dreaminess of the "Song Without Words" under Mr. Ornstein's fingers. For the encore demanded after this group he played the Dvorák "Humoresque."

The nocturne in F sharp major, the waltzes in A flat major and C sharp minor, and the scherzo in B flat minor, all of Chopin, comprised the third group. Mr. Ornstein's remarkably delicate pianissimo, which is nevertheless of crystalline clearness, was beautifully displayed in the nocturne, and in many of the floritura of the following numbers, while the scherzo was played with masterly power and spirit.

Two Rachmaninoff preludes in C sharp minor and G minor, one of the Liszt "Liebesträume," and the Mendelssohn-Liszt "Wedding March and Dance of the Elves" formed the closing group. They were exquisitely played, and received with great enthusiasm.

Ornstein came all the way from his summer home at Deer Island, in Maine, especially to play at this concert. He returned the next day after the recital, and will spend the whole summer there. He is engaged on an important work which will be issued by Breitkopf and Hartel when ready.

"Don't You Care"

The following postcard has been received from Leonore von der Lieth, the well known lyric soprano, composer and



LEONORE VON DER LIETH,
Soprano, composer and pianist.

pianist, whose clever advertisement which appeared in last week's MUSICAL COURIER, caused considerable comment:

A cover of blue and a title page rare,
Just published by Ditson—my song
"Don't You Care."

To suit every voice you may choose from three keys,
A Melody sweet and a range of great ease.

A Winner, I'm hoping to make of this song,
And so "dear friend Teacher,"—please boost it along.

That you will all like it is my firm belief.
I'm music'ly yours,

LEONORE VON DER LIETH.

Robert Lortat's Art

Among the distinguished French musicians now in America, none stands out with more distinction or importance



MANAGERIAL MAGNETS.

Fortune Gallo, impresario (right), and Charles R. Baker, advance manager of the San Carlo Opera Company, taken at Universal City, Hollywood, Cal., where the two successful opera promoters paid a visit to ascertain "how the other half lives." Mr. Gallo has since returned to New York, where he is arranging the long 1917-1918 tour of the San Carlo organization.

than Robert Lortat, one time winner of the celebrated Diemer piano prize, and a pianist of impressively high musical and technical attainments.

After many successful European appearances, M. Lortat's further career was halted by the outbreak of war, and he promptly gave his services to his country, serving in the French army for one year. He was wounded seriously, and was given a long furlough. During his convalescence he has received permission from the French military authorities to visit America.

He gave a New York recital not long ago and won immediate success. His debut was hailed by the Globe as "a triumphant musical entry," and the same paper credited him with "musicianship, brains, taste, schooling and vital temperament." The Times spoke of M. Lortat's fine feeling and ripe attainments, his finely colored tone, and incisive brilliancy. The Evening Sun attested that the player "performed his giant task in a big way." In the American one read of the performer's "extraordinary talent, and a technical skill brilliant, fluent, precise." Equally enthusiastic were the critical gauges of the Herald, Sun and Mail. From London, Paris, Berlin and other European musical centers the Lortat scrapbook of press notices contains praises which echo those he received from the critics of New York. In Berlin the connoisseurs were particularly struck with the Lortat playing of the Saint-Saëns, Liszt and Liapounov concertos at a single concert. In London the same player astonished the experts with his recitals of the entire list of Chopin's works and those of Gabriel Fauré. In Paris the versatility of the Lortat talents and that performer's seemingly endless repertoire never failed to arouse admiration.

While Loudon Charlton, the manager of M. Lortat, is planning an extensive concert tour for him next season, that young master has been besieged from many sides to give some lessons during the summer, and he may accede to these requests. He has pronounced pedagogical gifts, and his possession of them has induced various American music schools to make efforts to secure him as a piano professor and executive. M. Lortat's great love for teaching may prevail upon him to accept a pedagogical position which would leave him ample time also for public appearances in recital and with orchestra. At present M. Lortat is at the Hotel Wellington, in New York City.

Have You Heard FRIDA BENNÈCHE?



ASK M. H. HANSON ABOUT HER!
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Long Waiting List at Francesco Daddi Studio

Francesco Daddi, the well known operatic tenor of the former Manhattan Opera Company, New York, and now of the Chicago Opera Association, has opened a vocal studio in the Fine Arts Building, Chicago. His class already is filled and the waiting list for pupils desiring to study under his able direction is the longest since he has opened his studio.

Mr. Daddi, who has been associated with the world's greatest singers and conductors, has made a name for himself, not only as an operatic singer and vocal coach, but also as a specialist of tone placement. Signor Daddi's services also have been in great demand for club and home entertainments. For the singing of Neapolitan songs, Daddi is famous and he has made those songs popular in the United States.

Artist-Pupils of the Volpe Institute of Music in Recital

An unusually interesting concert by artist-pupils of the Volpe Institute of Music was given on Sunday afternoon,

VERA BARSTOW

American Violinist



"An intelligent and musical style, comprehension of something more than the surface of music, technical facility and accuracy, and an excellent tone gave her performance qualities of artistic value."—Richard Aldrich in the New York Times, March 20, 1917.

AVAILABLE ALL OF
NEXT SEASONExclusive Management: M. H. HANSON
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June 3, at the Volpe Institute, New York, before a large and appreciative audience.

Well developed technical skill and musicianship of a high order characterized the work of all the participants.

Violin, piano and vocal departments were represented by Max Warnow, Julius Epstein, Dora Hartley, Pearl Rothschild, and Emanuel Ahlberg.

The concert opened with a Bach concerto for two violins, beautifully played by Max Warnow and Julius Epstein. This was followed by Dora Hartley, who played Ysaye's "Réve d'Enfant," and "Scherzo Tarantelle," by Wieniawski. Pearl Rothschild, pianist, gave an excellent account of herself in Grieg's A minor concerto (first movement), with Edwin Hughes at the second piano. Emanuel Ahlberg's rich and resonant bass voice was heard to good advantage in Beethoven's "In Questa Tomba" and "Oh, Dry Those Tears," by Del Riego. Max Warnow closed the program with a brilliant rendition of Wieniawski's "Faust" fantasy.

Mischa Elman was guest of honor.

Adelaide Fischer Likes to "Walk Her Bit" Daily

Adelaide Fischer, soprano, is an enthusiastic devotee of outdoor life; in fact, she follows consistently a course of strenuous outdoor "playing." "I always begin my day punctually at 6 a. m.," said Miss Fischer recently in reply to questions. "In summer I try always to get started at

ADELAIDE FISCHER,
Soprano.

5:30 a. m. In winter I am at least up at 6 a. m., and so soon as the light permits I am on the road walking.

"I consider walking the best tonic the human race possesses. Just try it when you are feeling blue or out of sorts. No matter how badly the world may be using you—at least how badly you think it is using you—if you will

do a two miles in the great, wide out-of-doors you can't possibly come home with the same mental attitude as when you set forth."

"Which sport do you prefer?" Miss Fischer was asked.

"Tennis, fishing and swimming," she replied instantly. "I have been a follower of these three pastimes as long as I can remember. Out of these I think tennis and swimming claim most of my attention. In summer not a day passes that I do not have a dip in the ocean, sometimes twice. I almost regard that singer or artist that lives inland and cannot bathe in the invigorating salt water of our Atlantic as persons handicapped in their careers. Just see how much better you can sing after a dip at sun-up in the Atlantic; it makes you feel right and starts the day right. It's not a bad start, too, for success in art."

SAN FRANCISCO

San Francisco, Cal., May 27, 1917.

Into the question of the naturalization of Alfred Hertz as a citizen of the United States the issue was raised that, being a German, Hertz was barred by the fact that the United States is at war with Germany; but it is claimed that by the decision of the United States Circuit Court for New York, favorable to Jonas Meyer, the essential point has been covered and Hertz will conduct the San Francisco Symphony Orchestra during the season of 1917-18. The raising of funds to insure the playing of the orchestra in the coming season has practically been completed at this writing, May 27. Thus, seemingly, all obstacles in the way have been taken from the consideration of the Musical Association of San Francisco, which is back of the San Francisco Symphony Orchestra.

The California State Music Teachers' Association will hold its annual convention at Sacramento. The program as arranged is very interesting, including the appearance of many prominent musicians as speakers and performers. Mrs. E. H. Norman is the chairman of the program committee.

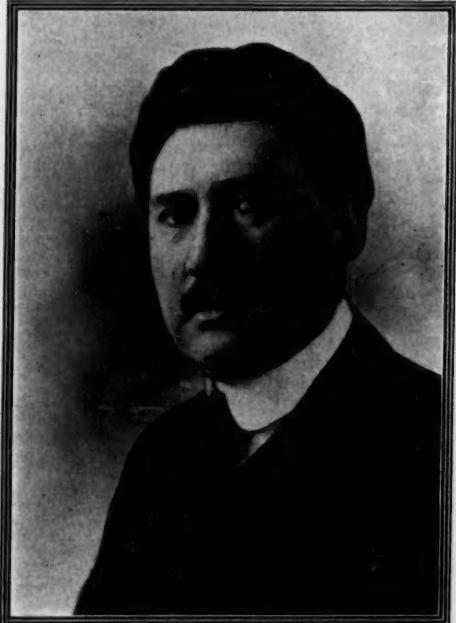
The season of the Pacific Musical Society closed at the Palace Hotel, with a concert in which the assisting performers were Emilio Puyans, flute; Horace Britt, cellist; Shadow Baldwin, soprano; Kajetan Attl, harpist, with Benjamin Moore as accompanist. The season therefore closed brilliantly.

The pupils, violin and piano, of Mr. and Mrs. Henry H. Hoffman, gave a recital at Sorosis Hall recently which was at once interesting and largely attended.

D. H. W.

Vladimir Dubinsky, a Busy Teacher

It was a slip of the pen that made the MUSICAL COURIER print "David Dubinsky and his cello class" last week instead of Vladimir Dubinsky, which, as everyone who knows the splendid cello virtuoso and pedagogue is aware, is his



VLADIMIR DUBINSKY.

correct name. In fact, the name was correctly used in the article, which was accompanied by a picture of a dozen young cellists who are studying with Mr. Dubinsky. Those in the picture were Saaky Schwartz, Isidora Latman, Augusta Singer, Irving Tucker, Anthony Lapetina, Mischa Feinstein, Fred Mayer, Sol Gusikoff, George Boshko, Max Mayer, Alexander Zseiga and Frank Lapetina. Mr. Dubinsky's studio at the Buckingham Palace, 547 West Forty-seventh street, will remain open throughout the summer for a special summer course which the noted pedagogue is to conduct.



Management: Daniel Mayer

FLORENCE
MACBETH

Prima Donna Coloratura

For the three charmers of the three stories enacted, Mr. Campanini found his company insufficient, and engaged Miss Florence Macbeth to sing the mechanical doll. The result was joy for the audience. The highly colored song and cadenzas of the automaton poured from her lips like the jewels of the old fairy story's heroine, and they were jewels of the finest water.—*The Daily News*. By Stanley K. Faye.

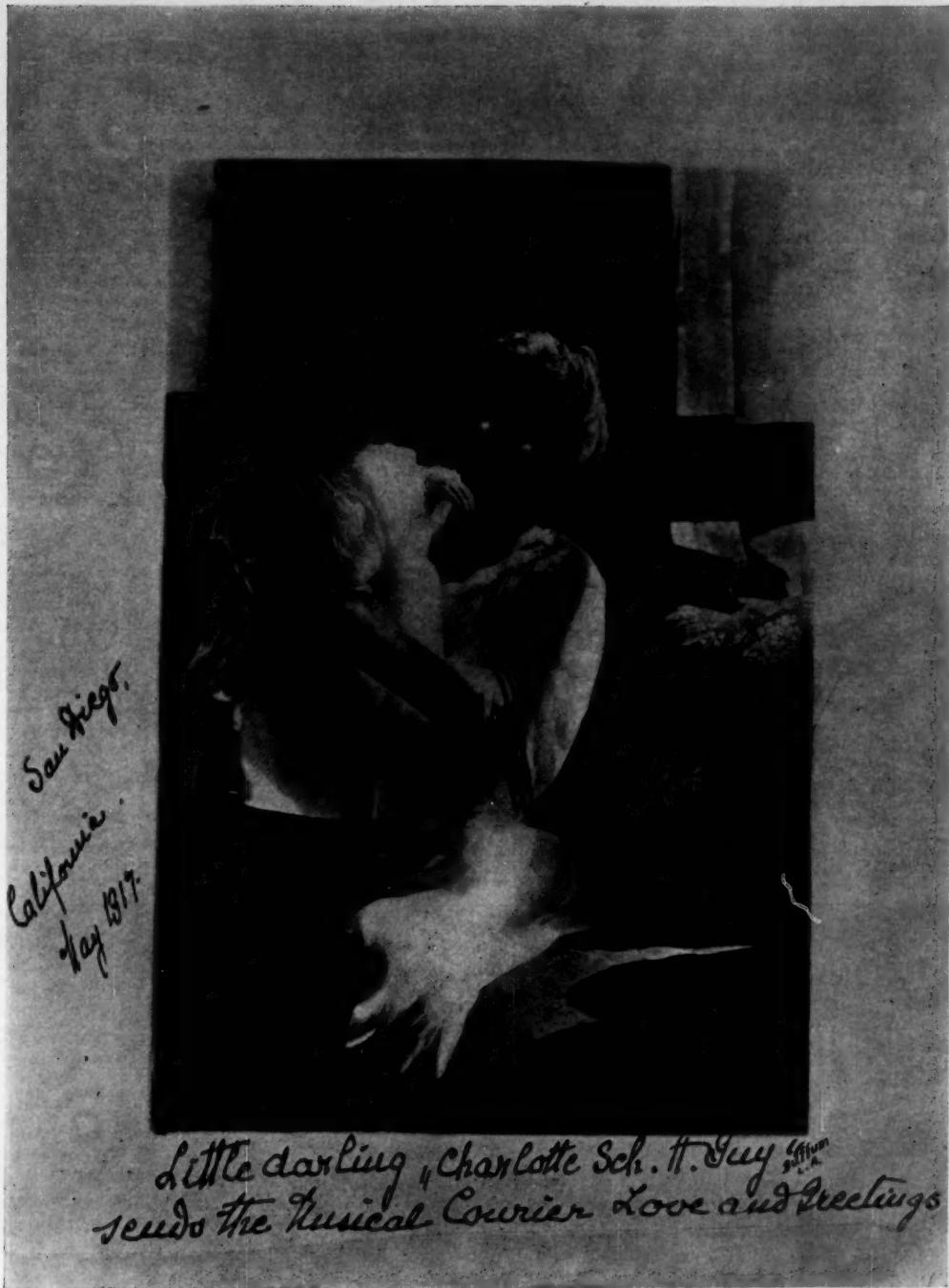
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*Little darling, Charlotte Sch. H. Guy,
sends the Musical Courier Love and greetings.*

CHARLOTTE SCHUMANN-HEINK GUY AND HER FAMOUS GRANDMOTHER, ERNESTINE SCHUMANN-HEINK.
Mme. Schumann-Heink and her youngest grandchild, Charlotte Schumann-Heink Guy, are evidently already the best of "pals."
The famous contralto takes this method of introducing the young miss with the big brown eyes to the MUSICAL COURIER readers.
On the back of the photograph is written: "All my love and gratitude, Schumann-Heink."

Orchestral Society Holds Third "Pop" Concert

The Orchestral Society of New York, Max Jacobs, conductor, presented an interesting program at its third "pop" concert on Sunday evening, June 3, at the Standard Theatre, New York. A good sized audience was on hand, whose appreciation demonstrated in a large measure its approval of these concerts which are to run throughout the summer. On Sunday evening the assisting artists were Evelyn Starr, violinist; Grace Hofheimer, pianist, and Vernon d'Arnalle, baritone.

The orchestral numbers included Weber's overture, "Freischütz," "Indian Suite" (MacDowell), "Funeral March of a Marionette" (Gounod), Prelude to third act to "Lohengrin" (Wagner) and "March Hongroise" (Berlioz). The work done by the society was first class. Their training was of a superior calibre, which was clearly shown in each and every number, Mr. Jacobs again guiding his men with skill and authority. His program was chosen with a view to pleasing the music lover, who was not necessarily a musician. A different arrangement in the sequence of the numbers might have been more acceptable. As the program stood there were four orchestral numbers besides the violin concerto, which was accompanied by the orchestra, in the first part, the baritone and the piano solos coming together at the end of the program. Had the baritone or piano selection come between the first two numbers, the arrangement would have been more suitably balanced. However, such a matter is a mere trifle, inasmuch as the program was rendered most successfully from every standpoint.

Evelyn Starr, the young Canadian violinist, received a welcome which was nothing short of an ovation. She gave an admirable reading of Mendelssohn's concerto, in which she was accompanied by the Orchestral Society. Her splendid technic and discretion in phrasing and bowing was in evidence at all times. She exercised considerable poetic feeling in her work making it unusually pleasing. Miss Starr responded to at least six or seven recalls,

but declined to give an encore, much to the disappointment of her hearers.

Vernon d'Arnalle was down on the program for an aria from "Trovatore" (Verdi) which he delivered in fine style. His voice, of great richness and plentiful coloring, was admirably displayed in this number. As encores he gave a Neapolitan street song that charmed the audience considerably, and other delightful numbers. Mr. d'Arnalle accompanied himself at the piano ably.

Grace Hofheimer, a young pianist of considerable talent, played three selections, among which was MacDowell's "Witches' Dance."

NATIONAL OPERA CLUB PLANS

Exceptional Opportunities for Artists Next Season

One of the most difficult achievements in the entire realm of music is for a singer who does not bear the hallmark of European success to obtain a hearing in opera, and it is especially the case in this busiest of cities. Any individual or any organization that can secure for artists generally this coveted opportunity should be regarded as more precious than rubies. During the coming season of the National Opera Club of America, it will be clearly demonstrated that there are both such an individual and such an organization.

Heretofore, if a musical club has rendered a single opera in the course of a season, it has been considered remarkable. The National Opera Club of America has for the last two years done a more extraordinary thing, in the opinion of many competent judges, when it has given three separated acts from three operas, with differing languages, artists, and scenery. Next season it is intended that entire operas shall be a frequent event in the club's work. This is indeed a long step toward the ultimate goal of the club's founder and president, Katharine Evans von Klenner, who has declared for years past that she never would rest until grand opera could be enjoyed by the multitude here, as in Europe.

No one will deny that the vital essential to a wider presentation of grand opera was the stimulation of public interest, and this the National Opera Club of America has accomplished. There are many dwellers in New York to whom the word "opera" meant little or nothing until Mme. von Klenner started her present propaganda in its cause.

How many artists of undoubted talent have been heard to cry: "If I could get only one hearing!" To reach the eyes and ears of the operatic managers, those men whose every moment is occupied, was too difficult a task for many songsters to accomplish. It has occurred to Mme. von Klenner that the necessity of the one was the opportunity of the other. Give the artist of talent a chance to be heard, offer such a professional, or semi-professional debut; the managers could and would send representatives, if unable to come themselves, and the miracle so difficult of accomplishment might be performed.

The permanent club home of the National Opera Club of America is to be next season, as heretofore, the grand ballroom of the Waldorf-Astoria Hotel, and the place offers accommodations for two thousand persons, or more than the seating capacity of some of the newer auditoriums of this city. There is an adequately equipped stage, and Mme. von Klenner, whenever outside assistance has to be engaged, has always secured the most competent persons available. But within the club's own ranks are such operatic conductors as Romualdo Sapiro and Carl Fiqué, and such artists as Clementine de Vere, Minnie Tracy, Florence Mulford Hunt, Katherine Noack Fiqué and other musical notables. There will also be developed a splendid trained chorus under the direction of Signor Sapiro, comprising 100 voices of men and women.

Much of the actual staging of these performances will be under the personal supervision of Clementine de Vere, the first vice-president. This artist, whose voice today is in superb condition, and clearly shows her mastery of the art of bel canto, will render her aid to all assisting in the active parts of the operatic performances of the club. The highly important subject of casting the operas will, of course, be largely in the hands of Mme. von Klenner. The merit of all the performances given by the club under her administration of affairs in the past is sufficient guarantee that the future will hold equal or greater successes.

The gala event of 1918 is to be held January 18, and will mark an occasion unsurpassed in the club annals.

There are nearly two thousand members of the club, and these will undoubtedly do all in their power to assist in making the season the most brilliant of its history.

It should not be understood that the work of the club during 1917-18 will be confined to operatic productions. There will be numerous illuminating, as well as interesting, music-lectures by Messrs. Hubbard and Gotthelf, and noted vocal and instrumental artists to enhance the enjoyment of the audiences. Several musical novelties will be presented, for the club aims to be among the first to present new things in the musical world.

Those who are interested, or who desire to become interested, in the work of the club, either as artists or members, or both, will find no difficulty in laying their wishes before Mme. von Klenner. While she naturally will be busy with her summer school, at Point Chautauqua, she always has the interests of the National Opera Club of America primarily at heart.

DUNCAN ROBERTSON THE BRILLIANT BARITONE

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Baritone Soloist for

THE MAINE FESTIVAL, 1917

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SIXTEENTH ANNUAL COMMENCEMENT CONCERT OF GUILMANT ORGAN SCHOOL

Dr. William C. Carl's Skill and Experience Keep
School at High Level of Efficiency

On Monday evening, May 28, the winds blew and the rain descended, especially in New York and for the discomfort of those who defied the elements to attend the sixteenth annual commencement concert of the Guilmant Organ School in the Old First Presbyterian Church. The interior of the church was light and bright in contrast to the dismal weather outside, and those who won their well deserved diplomas at this time will probably remember only the light.

Rev. Dr. Dufield paid a tribute to the director of the school, Dr. William C. Carl, whose enterprise and energy called the Guilmant Organ School into being and whose skill and experience maintain it at its high level of efficiency. If the proof of the pudding is in the eating of it, the guarantee of an organ school is in the playing of the pupils. The fifteen pupils of the Guilmant Organ School who played the fifteen works on the long and varied program showed beyond a shadow of a doubt that the work done at the Guilmant Organ School is systematic and genuine. The fifteen pupils all played well because they had all been properly trained. One star pupil on a program usually means that a school is founding its reputation on a prodigy. But when fifteen young organists play well at a public concert it is plain that the training they have received is uniformly excellent. The program is herewith reproduced. It shows more eloquently than words can describe the musical and, at the same time, serious nature of the works undertaken by the young organists:

Processional, "Caprice Heroique" (Bonnet), Willard Irving Nevins, Post-Graduate, '13; "Marche Religieuse" on a theme of Handel (Guilmant), Frank Wesley Reynolds, '17; Toccata from the first sonata (Fleuret), Elizabeth Rodgers Rinehart, '17; concert fugue (Krebs), Albert Benjamin Mehnert, '17; introduction and allegro (Sonata I) (Salomé), Elizabeth Leonhardt, '17; allegro from the first sonata (Guilmant), L. French Sweet, '17; Fantaisie in E flat (Saint-Saëns), Mary Ethel Smith, '17; allegro from E minor sonata (Boslet), Edith May Pollard, '17; finale from D minor sonata (Guilmant), Grace Konkel, '17; allegro, sonata in A minor (Borowski), Frederic Wesley Berryman, '17; fugue in D minor (Bach), William De

Witt Brown, Jr., '17; allegro from the second organ concerto (Handel), John Frederick Schmitt, '17; "Variations de Concert" (Bonnet), Waldo Starr Newbury, '17; finale from first symphony (Vierne), Gladys Newcomb Gale, '17; allegro in D minor (Guilmant), May Louise Yetman, '17.

Anyone familiar with the organ and its literature will see at a glance that such a program demands good playing. It got it.

The diplomas, which were presented by Rev. Dr. Howard Dufield, were well merited. The real value of the Guilmant Organ School to the graduates is not the diploma so much as it is the training they have received. And it is the solidity and breadth of the training that give the accompanying diploma whatever worth it may possess. Dr. Carl and the pupils of the organ school are all deserving of the warmest congratulations for the highly successful year just closed.

Notes

Preceding the exercise in the church the Alumni Association and the students of the Guilmant Organ School presented Philip Berolzheimer with several valuable manuscripts as a token of esteem and appreciation on the occasion of his birthday. A manuscript and portrait of Franz Liszt, an autographed letter and autographed portrait of Brahms and an autographed letter of Alexander Guilmant, each framed, were presented by the Rev. R. Howard Dufield in a happy speech.

At the annual meeting of the Alumni Association held Tuesday afternoon the following officers were elected for the coming year: President, Cornelius Irving Valentine; vice-president, Edna Chase Tilley; second vice-president, Hubertine Elfreida Wilke; secretary, Gertrude H. Hale; treasurer, Willard Irving Nevins.

"Long Live America"

MUSICAL COURIER readers will enjoy reading the following extracts from a letter received from one of America's warm friends:

Fontainbleau, May 2, 1917.
MY DEAR MUSICAL COURIER—Permit me, dear MUSICAL COURIER, as a warm friend of your dear country, a Frenchman who is half American in feeling, to cry "Long live America! Long live our dear, new Allies!"

I express to you my joy, my pride to know that we have united for the defense of our common ideals. It gives me much pleasure to express my most devoted sentiments.

(Signed) CAMILLE DECREUS, pianist.
Mr. Decreus is organizing a great American Festival for June 27 at Fontainbleau.

Pasquale Amato, Recruiting Captain

Pasquale Amato was a star feature at a great recruiting rally held recently at the Sixty-ninth Regiment Armory in New York. An audience of about 4,500 persons, including the entire regiment and band, was electrified when he mounted the platform, upon which members of the Mayor's National Defense Committee were seated, and sang "The Star Spangled Banner."

After he had finished the entire audience arose and acclaimed him with American flags and Irish emblems. (The Sixty-ninth is known as "The Irish Regiment.") Mr. Amato gave the aria from "The Barber of Seville" as an encore. Then a veritable pandemonium broke forth from the entire mass of people. Mr. Amato was deeply affected and remained standing, bowing to his audience. He left the stage, but, as the applause continued, he returned, stilled the crowd with uplifted hand, and said in a voice touched with emotion:

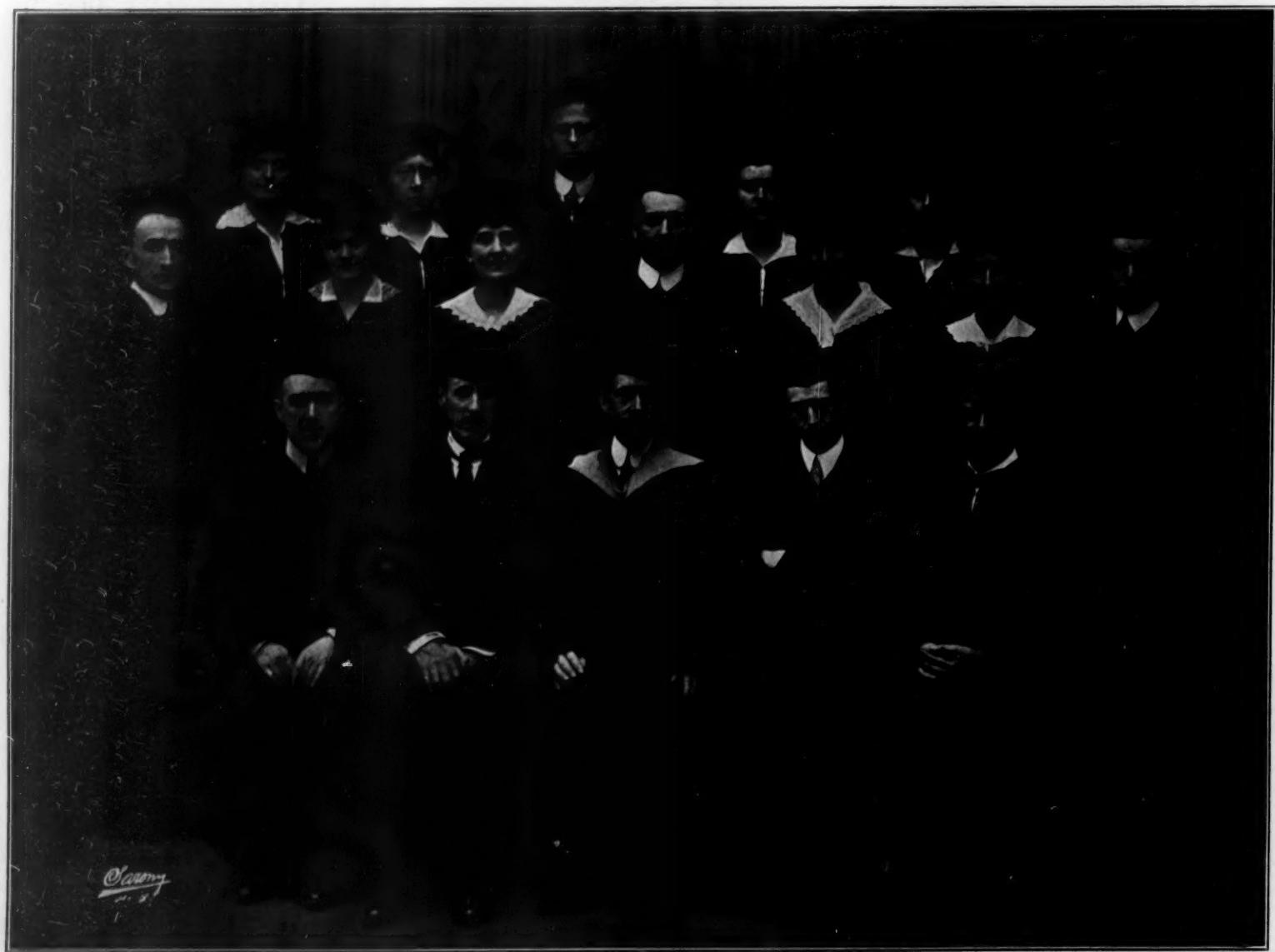
"This is no time for cheering a singer. Let us rather cheer the United States Army and Navy. Three cheers for the Army and Navy." And waving his arms in the fashion of an undergraduate cheer leader, the baritone of the Metropolitan Opera House led the 4,500 in three enthusiastic cheers for the Army and Navy.

Granberry Piano School Commencement

This (Thursday) evening, the annual commencement exercises of the Granberry Piano School, George Folsom Granberry, director, will take place in Carnegie Chamber Music Hall, New York. Marion Lynwood Boyd, of Jersey City, N. J., will receive a full diploma, and a teacher's certificate will be awarded Myrtle Adams, Pensacola, Fla.; Miss Charlie Mae Cross, Colquitt, Ga.; Caroline Weld Dudley, Orange, N. J.; Alma Firstbrook Kyle, Dover, N. J., and Florence Lee Thompson, Grantwood, N. J. The program will be made up of compositions by Bach, Mozart, Reger, Mendelssohn, Schubert, Debussy, Chopin and Raff.

Francis Rogers With New Singing Society

At the concert to be given on Saturday evening, June 9, by the New Singing Society for the benefit of the committee for men blinded in battle, Francis Rogers will be a soloist.



GRADUATING CLASS OF THE GUILMANT ORGAN SCHOOL, 1917, AND SOME OF THE FACULTY.

Front row, left to right: Frederic Wesley Berryman, Warren R. Hedden, Mus. Bac. F. A. G. O., of the faculty; William C. Carl, Mus. Doc., director; Willard Irving Nevins, of the faculty; Albert Benjamin Mehnert. Second row, left to right: Frank Wesley Reynolds, L. French Sweet, Elizabeth Leonhardt, William De Witt Brown, Grace Konkel, Edith May Pollard, John Frederick Schmitt. Third row, left to right: Elizabeth Rodgers Rinehart, Gladys Newcomb Gale, Waldo Starr Newbury, Mary Ethel Smith, May Louise Yetman.

PHILADELPHIA

Leefson-Hille Conservatory Concert

Before an audience that crowded every available seat in Witherspoon Hall, and from which many were turned away through lack of seating capacity, students of the Leefson-Hille Conservatory of Music were presented in a pretentious, beautiful and enjoyable concert, on Saturday evening, May 26. The auditorium was gracefully decorated with the stars and stripes of Old Glory, while potted ferns were artistically arranged on the platform; this in addition to the large chorus seated upon the stage and under the direction of Robert Schurig, made a pleasing picture that gave rise to an atmosphere of harmonious expectancy among all those present.

Including those who gave of their best efforts, during the concert may be mentioned Dorothea Neebe, winner of the Philadelphia Music Club Gold Medal, successful competitor for the Pennsylvania State Prize of National Federation of Music Clubs, and the victor in the Eastern States Prize competition, held in New York City. Miss Neebe played Chopin's ballade, op. 23, with fine understanding and exquisite poetic feeling. Her phrasing was very commendable and her shading of the number, like her rhythmic ideas, was an index to the careful training received under the masterful tutelage of Maurits Leefson. Miss Neebe is a pianist of much promise, and in addition to the number noted played a piano duet suite with Evelyn Tyson, the suite being Arensky's "Le Savant, La Coquette" and "La Danseuse, Polichinelle." Miss Tyson, who also rendered the Weber "Concertstueck" with an abundance of esthetic and technical art, displayed an evenness of emotional and spiritual balance that proved highly commendable. The remainder of the program was made up as follows: ladies' chorus, "Daisy Time" (Denza); piano duo, "Voices of Spring" (Strauss-Ree), Rose and Edith Minsky; soprano solo, "Spring's Awakening" (Sanderson), Anna G. Dagnay; piano solos, "Rondo" (Beethoven) and "Fairy Tale" (Raff), Ruth Nathanson; cello solo, sonata (Corelli), Josef Smit; piano solo, "Tarantelle" ("Venezia e Napoli") (Liszt), Gladys Lorraine Rouillot (teacher's certificate 1915, gold medal 1916); chorus (solo voices) "Swedish folksong" (Prince Oscar of Sweden) and "Spring Song" (Pinsuti); violin solo, "Reverie" (Vieuxtemps) and "Liebesfreud" (Kreisler), Samuel Salkin; tenor solo, Love song from the "Valkyries" (Wagner), Calvin Fowler; ladies' chorus, "Carmena" (Wilson). Evelyn Tyson, Elsie Stewart Hand and Dorothea Neebe were at the piano.

At the close of the concert, James Francis Cooke, president of the Philadelphia Music Teachers' Association, made a brief address, during which he introduced some rather interesting statistics, in relation to "Music as an Investment."

Teachers' certificates were awarded to: Dorothea Neebe, Philadelphia; Anne Regan, Doylestown, Pa.; Joseph Cancalmo, Philadelphia; Gertrude McBurney, Philadelphia; Anna Morrison, Philadelphia. Public School Music Supervisors' Diplomas were received by: Ruth Reeves, Millville, N. J.; Anne Regan, Doylestown, Pa.; Edith Mehaffy, Philadelphia; Elizabeth Sweeney, Philadelphia; Dorothy L. Hunt, Bridgeton, N. J. The winners of prizes for best work in harmony were: Katharine Unger, Reading, Pa., (first year); Margaret Coddington, Philadelphia, (second year), and Mary Deeter, Reading, Pa. (third year).

Philadelphia Conservatory Reception and Concerts

On Tuesday evening, May 29, the graduates of the Philadelphia Conservatory of Music were presented in what proved to be a very enjoyable recital at the New Century drawing rooms. The students who took part were not only earnest in their endeavors, but displayed a high degree of artistic and technical efficiency. The commencement exercises of the school occurred on Thursday evening, May 31, in Witherspoon Hall, where a very comprehensive and laudable program was given mid the unbridled enthusiasm of an audience which completely filled the auditorium. Among those who took part, the violin playing of Leon Zeizew is worthy of especial commendation; the tone of this young artist is both artistically rounded and of a full, vibrant quality, in addition to which his fine bowing was an excellent indication of much latent power and study. Katharine Meislie, who won the National Federation prize in 1916 as alto soloist, received much credit for her admirable work on the evening in question. The piano exposition of Mabel Bok left nothing to be desired, and the same may be said of the pianistic endeavors of Mary

MUSICAL COURIER



Romances en Costumes



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Richards, who played the Strauss "Burlesque" with a decidedly thorough and comprehensive understanding of the number. Miriam Polokoff created much favorable impression by her fine interpretation of the first movement from Beethoven's sonata in D minor.

A reception was tendered the graduates by the Conservatory Alumni on Friday evening, June 1.

Symphony Club Gives Recital

The ninth public concert by members of the Symphony Club of Philadelphia was given at Witherspoon Hall on Monday evening, May 28. Johan Grolle, conductor, led the club orchestra with decided success and a fine display of ability in creating good attacks as well as praiseworthy ebbs and flows of tonal volume. The "Symphony Spirituelle," from Hamerick, was a particularly happy chance to unfold the efforts of the young instrumentalists, while Lewandowsky's piano quintet, op. 2, received an effective presentation at the hands of Rosalie Cohen, George D. Zavidow, Oscar Stein, Josef Smit and Edwin A. Fleisher. The appearance of Josef Wissow and his interpretation of Brahms' rhapsodie in G minor and Chopin's ballade in G minor was the signal for an outburst of much spontaneous applause.

In relation to the management of the organization, an excerpt from the program states:

"The difficulty in the work of the Symphony Club lies in the fact that we deal with young and immature minds. Ours is therefore the task of mental training as well as technical. Our members are first taught what they are playing before being taught how to play it. In this our orchestra differs from most organizations of the kind composed of young people."

The club officers are Edwin A. Fleisher, president; Benno Rosenheimer, chairman; Johan Grolle, conductor; Ben Stad, teacher of ensemble.

Hedda van den Beemt Conducts Frankford Symphony Through Fine Concert

At the Frankford High School the Frankford Symphony Society, under the able direction of Hedda van den Beemt, presented a most enjoyable program of excellent educational value.

Van den Beemt is a conductor of decided mental breadth and thorough understanding. His interpretations, intensely vital, are infused with a very high degree of fine tonal gradations and an effective esprit de corps completely dominated the orchestra.

Opening with Mendelssohn's "Fingal's Cave" overture, which was followed by the andante grazioso from Gade's symphony in C minor, the program proceeded with excellent smoothness and effect. The orchestra was assisted by May Farley, whose soprano voice was heard to advantage in a group of songs to which she added an encore. The Frankford Choral Society gave an admirable rendition of

Max Bruch's cantata "Fair Ellen," the chorus being well balanced, the tone rich and the technical points well executed.

The remainder of the program included "The Voice of the Chimes" Luigini; "Reve epies le bal," Bouset; "Spanish Serenade," Friml, and "Polish Dance," Scharwenka. William Struthers wrote the program notes for the occasion, displaying a fine poetic conception of the works, and his usual scholarly attainments.

Music Teachers' Association Dinner

The Philadelphia Music Teachers' Association assembled at the Adelphi Hotel, where a dinner was served to 375 members and distinguished guests of the organization. The occasion was a gala one and the reunion over the festive board was exceptionally successful. During the course of the evening Reginald de Koven made a very impressive appeal for the "Opera in English." Among the others who spoke was John Philip Sousa, whose witty stories were received with acclaim. James Francis Cook announced that at the next election of officers, if nominated, he would decline to be a candidate for president of the association, an office he has held for the past seven years.

G. M. W.

Duncan Robertson Wins Particular Favor on Canadian Visit

Duncan Robertson, the New York baritone, has just returned from a three weeks' trip to his native Canada. While absent, Mr. Robertson appeared at a private musical given by Mrs. C. J. Dougherty and Mrs. A. G. Parker at the latter's home in Ottawa, under the patronage of the Duke and Duchess of Devonshire; at a song recital at Carlton Place; a private musical in Toronto and a song recital at Chatham, Ontario. It speaks well for the fine singing of Mr. Robertson that he was reengaged after each of these appearances.

Mr. Robertson will spend the summer at Stonington, Conn. He is to be heard in recital there, also at Narragansett Pier, as well as in other adjacent summer resorts. Though he is practically a beginner in the concert field, it is distinctly encouraging that thus far one appearance has almost invariably led to a reengagement, so that next year's outlook is particularly brilliant. Among his other engagements are those at the Maine Festivals under the direction of William Rogers Chapman.

Aside from a voice of excellent quality, Mr. Robertson has an unusual musical equipment. His work is characterized by seriousness of purpose and refinement of delivery, combined with straightforward, vigorous presentation, and it bears all the marks of a vocal artist of the first order. Songs in English and folksongs are among his special program numbers.

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TWO FINE RIESBERG CONCERTS

Art and Enthusiasm in Unusual Measure

An evening of music was presented by the pupils of F. W. Riesberg, the musical educator of New York and Yonkers, at the Woman's Institute, Yonkers, on May 25, and repeated at Chickering Hall, New York, on June 2. On both occasions the musical entertainment provided showed that the students had progressed under the guidance of an unusual intellectual stimulus.

One of the most important numbers was the first movement from Grieg's A minor concerto, prefaced by explanatory remarks by Mr. Riesberg. It was played by Avis McClean with excellent interpretation and technical perfection. The orchestral accompaniment was provided by Mr. Riesberg on a second piano. Mrs. McClean was also heard in a "Sonetto" and "Valse Oubliée" (Liszt), extreme in difficulty, but played with ease and beauty of tone that created a deep impression.

Weber's "Concert Piece" (F minor) was performed by Florence A. Gwynne, a player of exquisite feeling and musicianship. Mr. Riesberg at the second piano. This charming young lady, with gentle manner and unique stage deportment, played with abandon of feeling and technical resource. She was also heard in "La Campanella" (Paganini-Liszt), rendered in brilliant style, and she won a warm place in the hearts of her hearers.

"Love's Awakening" (Moszkowski) was rendered by Henrietta J. L. Witzel, an accomplished student. James Rae Clarke contributed pleasure with Brounoff's "Polish Mazurka," well performed. Orth's "Winniawanna" proved very interesting, played by so reliable a pupil as Angeline Kelley. She read a short description of the composition beforehand. Suzanne Lieven played Moller's "Festival Polonaise" with fine effect; she has much talent.

Dorothy Andrews, Helen Taylor and Martha F. Carpenter were also heard in solo numbers. They are all earnest



THE F. W. RIESBERG MUSIC STUDIO, YONKERS, N.Y.

workers and find excellent training and unsurpassed opportunity for development under Mr. Riesberg's careful and sympathetic guidance.

Six pupils of Bessie Riesberg, assistant instructor, were present to demonstrate how earnest and successful work among the very young may be progressive and thorough. These youngsters were Trixy Riesberg, Mary Clarke, Virginia Hanscom, Elizabeth Quirk, Harriet Harris, Florence Burns and sweet little Marcella Riesberg.

The Park Hill Quartet, Mary McKenzie, first violin; Bessie Riesberg, second violin; Irene Russell, cello; Mary Ellen Reed, piano, provided variety and much enjoyment by spirited and unanimous playing, affording balance to an evening of musical pleasure.

The accompanying picture was taken following a recent recital in the Riesberg Yonkers studio, 16 North Broadway. Besides pupils, a number of prominent citizens, leading business and professional persons appear in it.

American Institute of Applied Music Affairs

Kate E. Chittenden, dean of the American Institute of Applied Music, New York City, should have been, and doubtless was, a proud listener at two events which took place last week under the auspices of the Institute, a trio concert and recital, respectively.

The "Kentucky Trio," consisting of Em Smith, violin; Czelma Crosby, cello, and May Bingham, piano, co-operated in a well attended and highly enjoyable concert at headquarters May 28. Trios by Beethoven, Taylor and Scharwenka were played with splendid expression and bountiful technic. Miss Chittenden made explanatory remarks about the old and modern conception of a ballet, and Miss Bingham brought out the realization of these explanations in her playing of the Bach sixth French suite. This was the sixteenth sonata recital and was heard by an audience of good size.

The recital mentioned above took place at Carnegie Chamber Music Hall June 1, being the forty-ninth event of this, the thirty-first season. Five pupils of Miss Chittenden,

two each of Mr. Lanham and Mr. Hodgson, and one each of Messrs. Sherman, Baker, Schradieck and Hornberger, being pianists, singers, a violinist and cellist, collaborated in an enjoyable program. Isabel C. Bonell showed good technic and touch; Mary L. Vose has both poise and dash; Mildred Dewsnap has a brilliant soprano voice; Charlotte E. Davis deserves special praise, for she has an advanced technic, self possession, and plays with true musical interpretation, this being exhibited in Liszt's "St. Francis." Alice R. Clausen's big technic and bravura came to the fore well in Bortkiewicz's concerto, and the strong wrist and power of Louise R. Keppel were noteworthy. Full of life, clean cut, was Rose Karasek's playing, and Hinkle Barcus sings with good style. There was spontaneity and dash in Adele Petit's playing of Chopin works. Czelma Crosby's large tone and expression were united with Grace Frank's superior piano playing in the melodious sonata by Rubinstein in D, and an extremely brilliant close was provided by Rachel Fisher, who played the Liszt E flat concerto with much gusto, expression and style. All the pianists played from memory, usually without a slip, and Mr. Moore played accompaniments in very sympathetic and able fashion.

Galli-Curci in the Catskills

Mme. Galli-Curci and her husband will spend the summer at Fleischmanns, N.Y., where they have rented a cottage. The famous prima donna has recovered entirely from her recent indisposition.



HERBERT WITHERSPOON AS KOENIG MARK IN "TRISTAN UND ISOLDE."

Basso, who was for a number of years a leading member of the Metropolitan Opera Company, is singing today (June 7) at the Norfolk (Conn.) festival, this being his sixteenth consecutive appearance at this annual event. Mrs. Witherspoon (Florence Hinkle) makes her fourth appearance on this occasion.

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NATIONAL CONFERENCE ON COMMUNITY MUSIC

(Continued from page 5.)

versity Settlement, Recreation Rooms and Settlement and the White Door Gospel Settlement.

Thursday Evening

Thursday evening there was a well attended session at the Washington Irving High School, Arthur Farwell presiding. The first part was devoted to an illustrated talk on the midsummer high jinks of the San Francisco Bohemian Club by William J. McCoy, of San Francisco. Mr. McCoy explained at length for the benefit of his hearers the aims and purposes of the unique California organization and showed of what value it had been to the general advance of art and music in this country. At the conclusion of his paper a number of stereopticon views and a few moving pictures, taken at various of the operas which the Bohemians had produced, were thrown on the screen and explained by the lecturer. David Bispham, who has several times been one of the leading participants, gave scenes from two of the shows of recent years, "The Atone-ment of Pan" and "The Cave Man." Although the hour was then well advanced, Harry Barnhart, conductor of the New York Community Chorus, went to the platform and gave a demonstration to the assembly present on the principles of community singing. Mr. Barnhart, who is a leader of great magnetism and knows his business literally from A to Z, soon had the audience (which, however, was made up of much better trained musical material than he usually works with) singing a number of familiar songs in four parts, and finished up with an anthem of Gounod's.

Friday Morning

When the members of the conference assembled Friday morning it was plain that some more had succumbed to the wiles of the great city, for only a few over one hundred and fifty were present, these amusing themselves first with singing "America's Message," a unison double chorus, written and arranged by Arthur Edward Johnstone, with words supplied by Harvey Worthington Loomis. This is a very ingenious and effective composition. One-half of the chorus sings "America" with its usual words, while the other sings in unison a cleverly written counter-melody to the words of "America's Message." It should make a rousing effect when sung by a large chorus. After that Mrs. V. G. Simkovitch, the energetic presiding officer, opening with a short speech of her own, introduced Mrs. David Allen Campbell, chairman of the Committee on Community Music of the National Council of Women of the United States, who spoke on "What the Women of the Country are doing for Community Music." Mrs. Campbell presented a striking array of facts, clearly demonstrating how great is the influence of women, through their various organizations, in aiding the spread of community music. The second speaker was Frances S. Brundage, of

Chicago, who gave clearly and concisely a résumé of just what is being done for civic music in that city. Miss Brundage's remarks proved to be of great interest to those present, and after the close of her address she was bombarded with questions as to various points on which she had touched. Next came Lee F. Hamner, a member of the War Department Commission on Training Camp Activities. He spoke upon community music in the military training camps. Mr. Hamner had the most interesting and timely subject of the morning and his address was closely followed and enthusiastically applauded by the conference. He explained at length what efforts are now being made, through the assignment of leaders to each of the training camps for the Officers Reserve Corps, which are now open, to imbue the members of these camps, who will be the officers of the draft army next September, with a love for community singing by the soldiers and an understanding of its value in camp life. After Mr. Hamner came Arthur Nevin, Professor of Music at the University of Kansas, who told of the great spread of the community idea in that state and of his work in connection with it. Mr. Nevin's work has been so closely followed and commented upon by the MUSICAL COURIER that there is no need here of an extended notice of his address. The final speaker of the morning was Claude Bradon, of Rochester, N. Y., who spoke on "Song and Light." It was in Rochester that Harry Barnhart led the first large community chorus organized in the East, since new interest in community music sprung up, and there originated the "Song and Light" festivals. A festival of the same nature, given by the New York Community Chorus in Central Park last October, attracted a huge multitude.

Friday Afternoon

Mrs. J. Gilmore Drayton was in charge of the Friday afternoon session, which was devoted to Round Table Discussions. The following were the subjects treated of by the various groups of members who assembled in the hotel: Music Schools for Communities, the Organizations of Civic Music Associations, the Community Chorus and Right Leadership, Neighborhood Orchestras and Choruses, Community Music and the Professional Musician.

After tea was served the conference met in final session for the purpose of organizing, W. Kirkpatrick Brice presiding. It was evident that nobody had a very definite idea of the lines upon which a national organization should be founded and, after considerable discussion and the presentation of some suggestions for organization by New York members, it was voted to found a National League for Community Music. Arthur Farwell was elected president and empowered to appoint a committee which shall present a basis for permanent organization.

Friday Evening

The final day of the conference was closed with a concert at the Hippodrome where a chorus, made up of about fifteen hundred members of the Community Chorus of

New York and the Community Chorus from Orange, N. J., supported by an orchestra of seventy men, gave a performance of most of Haydn's "Creation" under Harry Barnhart's direction. It is neither appropriate nor necessary to demand a very high standard of singing from a Community Chorus and, taking into consideration limited time for rehearsal, the great predominance of untrained voices, and the decidedly elementary musical knowledge of most of the singers, the performance was surprisingly good, in the opinion of the present writer. It is not inappropriate, however, to insert here the season's final "What the Jury Thinks."

New York American

If "Papa" Haydn had been in the Hippodrome last night he probably would not have enjoyed the experience quite as much as did some persons in the huge gathering that heard Harry Barnhart's Community Chorus of New York and the Orange attempt a performance of "The Creation."

A hundred trained singers could have given

Times
He achieved really remarkable results of pianissimo and swelling tone at appropriate points in Haydn's music.

Herald
The combined choruses sang with remarkable attention to tone, tempo and unison for the rehearsals they were enabled to have together.

World
The performance of "Creation" was an improvement on the same chorus' rendition of "The Messiah" at Christmas time and was most commendably done.

In the left hand column we have what Max Smith wrote in the New York American of June 2 and in the right hand column the opinions of three of Mr. Smith's colleagues. The soloists of the evening were Florence Hinkle-Witherspoon, soprano; Dan Beddoe, tenor; Harriet Foster, contralto, and Frederick Gunther, bass. The beautiful voice and fine singing of Florence Hinkle-Witherspoon and the splendidly finished work of Dan Beddoe were the real features of the evening for music lovers. The chorus was banked up row after row on the great Hippodrome stage and made an impressive sight. The evening began with "America" and an orchestral number before the oratorio and after it there was some real community work shared by the chorus and audience, which joined in the singing of various popular songs led by Mr. Barnhart. Compliments were exchanged between opposite sides of the footlights when the chorus had an opportunity to sit quiet and listen to the audience. Evidently the latter's effort met with approval, for it was heartily applauded by the chorus. During the evening Kitty Cheatham surprised everybody by making a speech and singing a song, and a very successful evening closed with the "Hallelujah" chorus, done by the forces on the stage, and a rousing rendition of the "Star Spangled Banner" by everybody.

Some Recent Comments of the Press of the Duet Recitals of

FLORENCE EASTON MAGLENNAN FRANCIS

Soprano Tenor

OPERA STARS GIVE DUET RECITAL.

Vocal duets, after having been superciliously banished from the concert platform for nearly a generation, are beginning to return. They are only sporadic as yet, but the present season has witnessed specimens by Nellie and Sara Kouns, Mr. and Mrs. Walter Allen Stults and on Saturday night by two members of the Chicago Opera Company, Mr. and Mrs. Francis MacLennan.

The last named example is perhaps the norm of the species. The combination of tenor and soprano voices, especially when they come from a rightfully occupied position in the front rank of a great opera company, makes an ideal blend. Composers of the day when melody was of more importance than dramatic effect realized this, and wrote their thirds and sixths accordingly. Probably both artists were glad of the opportunity to demonstrate the pleasure that lies in this style of composition, for during the last two seasons of opera they have been on the more austere side of the repertoire. He in particular has been confined to German opera, a position which made him recognized as a serious, studious and intelligent artist, but deprived him of the acclaim arising from melting, emotional melody.

Both in solos and duets Mr. and Mrs. MacLennan—the latter known as Florence Easton on opera programs—gave a delightful entertainment. The operatic duets at the beginning are little known here, "Evening Shadows Now Are Falling," from Gounod's "Philemon and Baucis"; "Lontano, Lontano, Lontano," from Boito's "Mefistofele"; "Noi Torneremo," from Ponchielli's "I Lituan," and they ought to be much better known. When sung in the graceful, fluent manner that these two artists sang them, one begins to have doubts as to whether the way to musical salvation may not be along other courses than those of the modernists, whether such as these are not the superiors of the most hectic melodrama scene of them all.

At intervals during the program Eric De Lamarter played accompaniments for conversation on the venerable Auditorium organ, rheumatic in its joints and asthmatic in its voice. The program said that this part of the performance was organ solo, but the audience preferred the other version.—*Journal, April 16, 1917.*

OPERATIC CONCERT AT AUDITORIUM.

BY KARLETON HACKETT.

The Chicago Teachers' Federation packed the Auditorium last Saturday evening to listen to the recital by Florence Easton, MacLennan and Francis MacLennan. We have learned to know both of these artists well through their connection with the Chicago Opera, but this is the first time that either of them had been heard here in the singing of songs.

Mrs. MacLennan sang delightfully, with a tone of lovely quality and appreciation for the music. Mr. MacLennan sang with breadth and



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showed that he had entered into the spirit of song singing. Their duets were particularly enjoyable. Mr. and Mrs. MacLennan are in an especially favorable situation for duet singing since they can rehearse to any required extent and grow into that close understanding of one another's interpretative methods which is an essential to ensemble. Duets are most enjoyable when they are well done and quite worthless otherwise. It is a difficult form of art and one in which the MacLennans shine.

The audience received them most cordially.—*Evening Post, Monday, April 16, 1917.*

THE MACLENNAN RECITAL.

Mr. and Mrs. MacLennan were the givers of a recital which was presented under the auspices of the Teachers' Federation at the Auditorium on Saturday evening. The two artists, who were prominent in the Chicago Opera Company last season, were pleasurable to the ear in duets and in solos. Mrs. MacLennan was particularly successful in a group of works by Chicago composers, singing those offerings with sympathetic voice and with musical feeling. Her husband evoked enthusiasm with "Gelida Manina," from "La Bohème," and both together sang some duets by Schumann, Boito and Gounod with enough fervor and conviction to make it a matter for regret that that form of composition had fallen into oblivion. In addition to the vocal music there were played some pieces on the organ by Eric DeLamarter.

It was announced by Mr. Campanini yesterday that the Chicago Opera Company will give a four weeks' season of dramatic composition in New York next January. The repertoire will be drawn from French and Italian operas.—*Chicago Herald, April 16, 1917.*

Francis MacLennan and his melodic wife, the Florence Easton of at least two good achievements with the Opera, sang on Saturday night in the Auditorium for the benefit of the Chicago Teachers' Federation. They drew upon unfamiliar works for some of their duets—Gounod's "Philémon et Baucis," Boito's "Mefistofele," and Ponchielli's long-since-abandoned "I Lituan"; and they sang these with easy effectiveness. She was delightful in a group of songs, not all of themselves good; and he, in turn, made agreeable use of Rodolfo's first act aria from "La Bohème." There was much more in kind for the diversion of a listless audience, which filled the house and maintained, in most of its units, the attitude of being there because it had bought tickets for the cause.

Campanini, when late in January next he winds up his ten weeks in Chicago, will hurry to New York to give a month of opera in opposition to the Metropolitan, with Galli-Curci, Muratore and Raisi as his principal argument.—*P. D., The Chicago Daily Tribune, Monday, April 16, 1917.*

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Enter the bugle.

Our esteemed contemporary, the Australian Musical News, calls Sidney Pointer "a coming tenor," but omits telling us what the gentleman is at present.

Again the old report pops up in European newspapers that Gounod did not write "Faust." Of course not. It was some other chap with the same name.

San Francisco has raised almost the entire amount necessary to guarantee the 1917-18 series of concerts there by the San Francisco Orchestra. Alfred Hertz is to remain its conductor.

All those who knew Edouard de Reszke for the genial, hearty, frank and pleasant companion that he was, will be deeply sorry to see the report of his death which appears on page 5 of this issue.

A very patriotic and very progressive step has been taken by the contemplated National American Festival, which will be held in Lockport, N. Y., September 30 to October 6, 1917. The advance notice of the event contains this sentence: "All programs to be sung in English, and all the music will be of American composition."

The MUSICAL COURIER learns that the real cause of Edouard Ferrari Fontana's non-fulfillment of the contract which he had to sing at the Teatro Colon, Buenos Aires, was due to an operation on the throat. Happily, it was successful and the tenor expects to be able to resume singing within a few weeks.

There is general satisfaction over the announcement that Mme. Fremstad is to rejoin the Metropolitan Opera next winter. Her former career at that institution is too well known to need detailing at this time, and many American opera goers feel that her renderings of Isolde and Brunnhilde rank with the most elevated interpretations ever heard in this country. Mme. Fremstad's performances at the

Metropolitan will take place in January and February. The rest of her season is to be devoted to concert work under the management of Messrs. Foster and David.

In the New York American of recent date, whose musical columns consist largely of comment upon Metropolitan Opera doings and speculation upon the future activities of that institution, one reads the statement that the local operatic organization is to do Rimsky-Korsakoff's "Le Coq d'or (The Golden Cock) here next season. If so, why not?

Not long ago the National Arts Club offered \$250 as a prize for the best new song about the Stars and Stripes. The judges have decided that no music worthy of the prize was submitted in the contest. The \$250 prize for the best patriotic poem was awarded to Daniel M. Henderson for his verses called "The Road to France." The judges of the musical part of the contest were Victor Herbert, Walter Damrosch and Reginald de Koven.

Owing to the many inquiries even now pouring in upon Mrs. Edward A. MacDowell, at her Peterboro, N. H., home, that lady announces that everything pertaining to the program of the forthcoming biennial of the National Federation of Musical Clubs, to be held at the MacDowell Memorial Association, Peterboro, in 1919, is to be referred to the executive heads of the N. F. M. C., Mrs. MacDowell standing ready merely to carry out the wishes of the association in all such matters.

Bemoaning the absence of a "Tipperary" just now in our literature of popular song, the New York Times says that the American marching song for our soldiers has not yet been written. In the meantime let it not be forgotten that John Philip Sousa's "Stars and Stripes Forever" is as patriotic, as rhythmic, as melodious, and as full of propulsive Americanism as the day it was written during our Spanish war of 1898. It should be adopted by the Government as the official National marching song.

Here is the MUSICAL COURIER's list of artists newly engaged (with a great show of secrecy) for the Metropolitan Opera's next season; and when the Metropolitan finally decides to push back the veil of mystery which surrounds its engagements, let us see how the two lists—ours and theirs—will compare: sopranos—Olive Fremstad, May Peterson, Florence Easton MacLennan; mezzo—Julia Claussen; tenors—aye, there's the rub!; baritone—Thomas Chalmers; bass—Jose Mardones; conductors—Roberto Moranzoni, Pierre Monteux.

A special announcement on another page calls attention to the forthcoming Western tour of Harold Bauer, which will be an important part of that pianist's travels from coast to coast in America next season. The demand for Bauer dates in the Middle West and Far West has been taking on such proportions that the artist probably will see himself compelled to devote the greater part of December and January to that section of the country. This increased popularity, in the face of the impressive favor previously won in America by Bauer, means that the full significance of his musical message now has been brought home to all lovers of beauty in pianistic art. The Bauer style wins not by force, but by persuasiveness; he does not assert, but he interprets; he does not seek to stupefy by exploits of dynamic or technical valor, but he compels respect and admiration through the devotion, the piety, the clearness, and the dignity with which he reveals the best classical and modern piano music. Always he seeks beauty in his performances and always he evokes a kindred response in his hearers. The Bauer programs are another attractive feature of his concerts. His selection of works generally differs in nature and arrangement from other recital programs. But most enticing of all his artistic assets is the Bauer piano tone; it sings its way into the hearts of all those listeners who love to hear an instrument coaxed rather than cudgeled. Bauer is the Lieder singer of the piano, even though he possesses the power to rise also to truly symphonic heights when the spirit of the composer bids him exert his full musical and mental equipment.

KILLING THE GOOSE

Concert managers, especially those of the Eastern part of this country, are strange folk. They evidently do not believe in the old saw about the man who killed the goose that laid the golden eggs.

The Eastern managers are conservatives. They do not gamble. In a certain sense they are not even managers but merely agents. Usually they risk nothing, not even their traveling expenses. They live on the commissions they receive; that is, when they are honest. When they are not honest, they live on the moneys collected in advance from gullible artists, or, in most cases, would-be artists.

The old time manager like Maretzke, Abbey, Grau, who would guarantee an artist a specified number of performances, and deposit in bank before the beginning of the tour a substantial part of the amount guaranteed, that kind of manager is practically gone forever, he is to all intents and purposes as extinct as the dodo.

Today the average honest manager says to an artist: "I shall endeavor to book you for a tour. You are to pay me so much commission for all the dates I get. If I get a sufficient number, the tour is on; if I don't, it is off."

That is an easy way to be a manager, is it not?

Where the chief abuse of the system lies, is in the methods resorted to "on the road," by the Eastern managers, in order to make a financial showing sufficient to coax the artists into undertaking their tours.

By "on the road" is meant that territory not comprised by New York, Boston and Chicago, where very few artists draw enough money to make their concerts profitable. In those cities managers hardly ever obtain guarantees for their artists, but must give the concerts at the sole risk of the latter, or else arrange for a percentage sharing basis with those who own the hall.

"On the road" is where the real harvest lies for the Eastern managers; it is where musical clubs (run as a rule by persons inexperienced in management) and local managers seldom more experienced than the club impresarios, engage the artists offered by the Eastern managers and pay without much question the prices asked by those sellers of musical talent.

That manager who on one occasion published a picture of a wheelbarrow in which were seated some of his artists, and wrote underneath the vehicle "I push my goods," was not far from the truth. Musical talent is musical goods to a manager. It is in his ability to sell his musical goods that a manager's claim to success lies.

However, any merchant will agree that there are several ways to sell goods to the middleman, including the unethical, the illegitimate, and the unwise ways.

A good merchant sells goods in such a manner as to try to retain his middlemen customers. He does not misrepresent values and he does not make such an excessive charge that the middlemen cannot resell without loss to themselves. Any merchant whose customers could not profit on the goods he sells them, would finally lose such customers. Any merchant operating on that basis, does not build up, but destroys, his business.

What profits it the Eastern manager and his artist to trick a local manager into paying an excessive price, when that victim, nearly always lacking in much capital, is sure to lose money on the deal and be forced altogether out of the business of buying musical goods. Is it better to make one tricky sale at a large profit, than to take less and retain a satisfied customer to whom it is possible to sell year after year?

This point seems so elementary that it should not need discussion. Nevertheless, it appears that Eastern concert managers have not yet learned it.

Are they poor business men? Would they rather turn a trick, or "put one over," than to do a sound and legitimate piece of business?

We do not know; we merely ask, and we are willing to be proved wrong.

We do not claim to understand Eastern concert managers very thoroughly.

We cannot understand, for instance, why they sell an artist for \$500 in one city, and then ask only \$350 for the same artist in a city eighty miles farther West, and demand \$625 for the same artist 109 miles farther South.

Do they not know that the \$500, the \$350 and the \$625 buyers are certain to meet sooner or later and compare notes?

Do Eastern concert managers practise the famous habit of the ostrich?

Are they conscienceless promoters?

Are they get-rich-quick Wallingfords?

Or are they business men?

We pause for a reply.

VARIATIONS

By the Editor-in-Chief

Motif

As this is the merry, merry month of June, let us take our music merrily.

Suiting the Action

In line with the foregoing thought, a facetious, even if musical, friend of ours, from Los Angeles, sends the suggestion that wherever patriotic American musicians foregather for dinner festivities, the following menu be used:

Manhattan Cocktails.	
Russian Caviar.	Italian Olives.
Cock-a-leeky (Scotch) Soup.	
English Sole.	French Fried Potatoes.
Vermont Turkey with Cranberry Sauce.	
Brussels Sprouts.	
English Plum Pudding.	Neapolitan Ice Cream.
Haig & Haig.	Pommery.
Chartreuse.	
Brazilian Coffee.	
Havana Cigars.	Virginia Cigarettes.
Japanese Paper Napkins.	

We suggest as the instrumentation of the orchestra for the banquets:

- A French horn.
- An English horn.
- An American banjo.
- A Scotch bagpipe.
- A Russian balalaika.
- An Italian tambourine.
- An Irish harp.
- Cuban castanets.
- A Hawaiian ukulele.
- * A Japanese samisen.

Militarism and Music

Not long ago it was announced punctiliously by our Government that the third verse of "The Star Spangled Banner" has been eliminated, as it is uncomplimentary to England. In a typically English way, London Musical News comments: "This is polite and kind of America, though really it is not necessary so far as we are concerned. No one over here, we are sure, would be likely to be offended at a verse directed against us some hundred years ago, especially when it is a divided question as to whether we were then in the right or the wrong. Anyhow, we have long ago buried that hatchet."

And, by the way, now that the Russians have discarded their stately and beautiful national anthem, why does America not take it, and end the dissatisfaction about "The Star Spangled Banner," so unattractive musically and so banal in text?

London Musical News points out humorously that the English sing the "Marseillaise" with great gusto, even though it preaches death to kings and the overthrow of the tight little isle as well.

Says the New York World of last Sunday: "Bethlehem's (Pa.) Bach festival takes place as usual without a twitter of opposition. The example of sanity is recommended to the musical pulse patriots who were prepared to make an issue of Wagner at the Metropolitan."

"Befo' de War"

Hugh Dougall, the Salt Lake City baritone, sends us a souvenir booklet of the olden student days in Berlin, and as we glance at the yellowed pages we are amused and also somewhat saddened.

"The American Minstrels, Berlin, February 14, 1902, Künstlerhaus," is the caption on the title page. A musical motto, a measure of the "Suwanee River," is printed on the cover. The occasion marked the first performance in Germany of a minstrel show in the American manner, and the receipts were for the benefit of needy students in Berlin. Many diplomatic, military, and even royal dignitaries were in the audience.

The Tambos were Anne Clare Woodbury, Ina Bell Wright, and Mary Belle Daily; the Bones were

Frederic William Wile, J. Nelson Veit, and Louis A. Hirsch. Miss Wright later became a coloratura "star" at one of the German opera houses; Mr. Wile, after a brilliant career as Berlin representative of the Chicago Record-Herald and London Daily Mail, now is Lord Northcliffe's right hand man in the English capital, and bears as a result of that connection a scar across the forehead, made by a Berlin policeman just after the outbreak of war; Mr. Veit figured in a dreadful tragedy, when he killed his mother and then committed suicide after a quarrel about money; Mr. Hirsch developed into a popular composer of light music, and has made a fortune out of "Hello, Frisco," "Sumurun," "The Wedding Glide," "The Gaby Glide," etc.

Others in the company were Virginia Listemann, afterward a well known concert soprano; Hugh W. Dougall, the best known vocal teacher in Salt Lake City; Hermann Jacobs, who changed his name to Martonne and is a violinist in the San Francisco Orchestra; Christian A. Luhnow, who became Berlin correspondent of the New York Herald; Rudolf



Photo by Paul Thompson.
MILITARISM AND MUSIC—HARMONY AT PLATTSBURG, N. Y.

The Second New England Company's glee club and string band.

Bauerkeller, at the first violin stand of the New York Symphony Orchestra; Arnold Lohmann, best violinist and best pencil draughtsman in Wilkes-Barre, Pa.; Marguerite Melville, who arranged plantation melodies for mixed vocal quartet; Mrs. J. O'Hara Murray (famous as Nikita, the singer); Germaine Ames, then a harmony pupil of Rubin Goldmark, now the wife of Glenn Hall; Kirk Towns, concert baritone (now at Dallas, Tex.) and leading vocal teacher in Texas. For our part, we wrote a malicious burlesque called "Mirandy and Ma," and acted very badly the role of Professor Barthliczka.

In those days of 1902, American bars were the rage in Berlin, American and English tennis players were the heroes of German sporting circles, American jockeys and trainers ruled the German turf, Lillian Nordica had conquered at Bayreuth, Geraldine Farrar had triumphed in Berlin as Violetta, Marguerite and Elizabeth (in "Tannhäuser"), and Emperor Wilhelm not only lost no chance to entertain Americans hospitably, but, to our certain knowledge, his favorite popular tune at that time was Kerry Mills' cake walk piece, "Georgia Camp Meeting."

What a difference between the peaceful Berlin of then and the topsy turvy war capital of now—the difference between Fröhlichkeit and Schrecklichkeit.

Expanding the Cranium

In the Los Angeles Graphic (May 19, 1917) W. Francis Gates calls attention to the fact that musicians, with few exceptions, do not read books about music. The MUSICAL COURIER often has pointed out the same thing and has endeavored to shame the musician into reform. Mr. Gates says that an important book publisher has seen a great light recently and does not intend to issue any more musical volumes. The author of one of the best biographies of a famous composer said to us: "It is the most futile of books. It does not sell." Now comes the summer with its leisure for the aver-

age musician. Let him resolve to read. It will make an amazing difference in his playing, or singing, or composing.

"Music: an Appreciation"

The title is F. P. A.'s. The initials mean F. P. Adams, of the New York Tribune, who conducts a column of humoristic comment in that journal. Mr. Adams spends some of his leisure time riding in his own motor car (such is the wage of humor), some playing tennis, and some performing upon the harmonica, or mouth organ. Several persons who have heard him perform upon that instrument say that they prefer his humor and his tennis playing. One of those critics, who signs himself "Baron Ireland," sent the attached set of verses to Mr. Adams, who published them in his "Conning Tower" column:

You kin talk about your brass bands and your orchestras
and such—

An' them kind o' fancy dinguses that please the idle rich;
You kin rave about B. Thoven and this feller Caesar
Franck,

An' their stuff may sound like money in the Second Nash-
ton Bank.

One man's meat's another's poison, as I'm very free to
state,

An' what you might think was awful I might think was
simply great.

But of all the brands o' music that I've harked to, last an'
fust,

Old Frank Adams' harmonicky is suttinly the wust.

I've heard fiddles breathin' softly like a summer evenin'
breeze,

I've heard bagpipes cryin' sadly like the wailin' o' Banshees,
I've heard kettledrums a-thumpin', and th' blarin' o'
trombones

With the thunder o' the battlefield a-soundin' through their
tones.

I've heard fifes a-whistlin' shrilly to the tramp o' marchin'
feet,

An' the mandolins a-moanin' o' dead lovers—sad an' sweet.

An' the tears have sprung unbidden an' my eyesight has
been blurred;

But gosh! F. Adams' playin' is the wust I ever heard.

How his eye with joy is beamin' as he folds it in his lips.

An' he lovin'ly caresses it with tender finger tips!

Hear the strains of "Old Black Joe" (approximately)

comin' out

As he slides it gently back an' forth a hundred times, about
Now, there may be suttin critics who would say it ain't so
fine—

But if that is their opinion, then I got a right to mine.

An' when mentionin' mouth-organ virtuosos, I am glad

To announce that F. P. Adams is pertiklerly bad.

An Incorporated Tenor

"Have you ever heard of an incorporated tenor?" we asked Alice Nielsen. "I have heard tenors who ought to be incarcerated," was the witty prima donna's reply, "but I never have met an incorporated tenor."

We explained to Miss Nielsen that we were not joking. As a matter of fact, an incorporated tenor called on us the other day and explained how he came to be such.

"I have done some studying in Europe," he said, "and after my return to this country had settled down to teach. It was not my ambition or even my desire to teach, but lack of means made it necessary for me to abandon my dreams of a career as a public performer. However, I felt that I had a vocal message to deliver, and I continued to study alone when forced to do so, and with the best obtainable instructors when I had the money with which to take some lessons. Several musical authorities pronounced my voice as one of promising possibilities. I never had lacked energy, industry, and perseverance. One day a chance remark made by a friend, a business man, gave me a practical idea.

"I went to a number of practical persons of whom I knew that they had enough money to risk a few hundreds each in a strictly business enterprise. I told them what I thought I could earn as a public performer after another two years of intense application under a first class master. I offered to incorporate myself; in other words to form a stock company under the laws of the State to sell shares in my earning ability and future profits, the dividends to be paid out of those profits, the paid in capital to be used to further and develop the enterprise (my knowledge) and my life to be insured in favor of the stockholders for the full amount of their holdings. I divided the stock into common and preferred shares, my investors to hold the latter, the former to be owned by me, one share of common as an equivalent for each share of preferred. My earnings, after deduction of operating expenses, were to be turned into the treasury of the company, and all profits divided so that fifty per cent, would

go to the preferred stockholders, pro rata, and fifty per cent. to the holder of the common stock, in other words, myself.

"The project met with instant response after I had exhibited my credentials from the musical authorities aforementioned. I have sold enough stock to come to New York to study and I shall spend my every waking moment during the next two years, in the endeavor to make my undertaking a success, and to justify the faith of those who generously subscribed to Myself Incorporated and thereby testified to their belief in my talent and my integrity."

We have heard the Inc. tenor sing, and we confess that we share his confidence in himself.

This story is told because it may furnish some other discouraged singer with a good idea. Mark Twain tried somewhat the same scheme after the bankruptcy of his book publishing firm, and it has been utilized also by other writers and by several composers and painters. We have not heard that one of them failed. Which speaks well, on the whole, for the honesty of artists as business men.

Enjoying Opera

A few evenings ago a white-haired gentleman attended the "Aida" performance at the downtown opera stage being given here. As the tenor entered for his opening aria, an old Italian woman in the parquet turned to the white haired gentleman, who was alone, and said: "That's the hero. He's a brave one, he is, but he's unfortunate." The Amneris, Ramfis, Aida, and Il Re all were pointed out and explained by the voluble old lady.

When Amonasro came on, a prisoner, the self-appointed human libretto declared excitedly to the white haired gentleman: "It's Aida's father. Radames has captured him. Now the King will offer Amneris as bride to Radames, but you see he loves Aida. Of course he can't proclaim it to the King, for Aida is only a slave."

Before the end of the opera the white haired gentleman rose to leave. "Oh, sir," pleaded the old lady, "don't miss the best part of it all. They're about to imprison Aida and Radames in a sort of chicken coop, and they die, and—"

"Thank you," replied the white haired gentleman most politely, "but I'm afraid it is too late for me to wait."

"You'll be sorry," was the admonition.

"Perhaps, perhaps," replied the white haired gentleman; "good night, and thank you."

He was Giuseppe Campanari, the veteran baritone, and one of the best Amonasros the Metropolitan Opera ever had.

Variationettes

We have a wager with the office boy that we soon shall encounter the 11th patriotic song in which the text asks us to "hark to the bugle's call."

In a burst of laudable even if mistaken professional ambition, a pickpocket went into a publishing shop and asked for Czerny's "The Art of Finger Dexterity," which he had seen advertised. Of course it did not turn out to be exactly what the pickpocket expected.

A song without words is not necessarily a piano piece; sometimes it is a song in English whose text the vocalist does not permit us to understand.

Genius and ingenious is Godowsky, according to The Musician, which calls attention to his marvelous fingerings as given in his educational editions, his arrangements of the classics, and his paraphrases of Chopin. Godowsky has widened the science of fingering into an art. There is no digital possibility which he has failed to ponder and to develop practically.

From "Line O'Type," in the Chicago Tribune: "By the way, Mr. Sousa might oblige with a Liberty Bond March. That would wake 'em up."

The New York Evening Telegram tells that the late Edouard de Reszke used to sing "the role of Charles V in 'Don Giovanni'." That was only, however, when De Reszke was not singing the role of Napoleon in "Faust," Peter the Great in the "Wal-Küre" or George III in "Rigoletto."

These are days of versatility in music, and those who desire to meet the fierce competition staring them in the face, should know what is being offered

by competitors. Attached are a few advertisements clipped from the Billboard of May 19, 1917:

PIANIST—Doubling musical act; feature xylophone specialty; four mallets playing; wardrobe, experience; extraordinary tabloid pianist. F. Ueltzer, General Delivery, Philadelphia, Pennsylvania.

CONTORTIONIST, CORNETIST, STRONG SINGER AND DANCER—Good comedy man; all around performer; can impersonate lady; age, 21. Howard Dillingham, 4 Cottage street, Danbury, Connecticut.

A-1 PIANIST—Sight reader; can also fake when desired; sober; reliable; age 25; dance work. Julius W. Rohland, 521 Center street, Milwaukee, Wisconsin.

In the Billboard of the same date we found also this attractive offer:

PIT SHOW ATTRACTIONS—The Siamese Boy Twins, the new Electric Lady, the Big Sea Horse, the Three-Eyed Catapooka, Two-Headed Masgaluca, Six-Leg Polymoozuke, Chinese Paluca, Mermaids, Alligator Boys, Devil Child and others. List free. Nelson Supply, 514 E. Fourth street, South Boston, Massachusetts.

Some more musical militarism is Sir Charles Villiers' recent childish remark about the "frightfulness" of Strauss, and the "mass formations" of Reger.

Charles R. Baker, publicity director and advance manager of the San Carlo Opera, writes that he has just enjoyed a visit at his Los Angeles home, from Fortune Gallo, the impresario. "I felt he needed a vacation and I insisted on his coming out here to sun himself for a fortnight or so," says Mr. Baker's letter, "although I knew how hard it is to make the Gallo brain busy itself with anything but work. Well, he came, and just about when I thought I had him inoculated with the real Los Angeles *dolce fariente* spirit, I would catch him suddenly looking unconscious, gazing into space, and saying 'What we ought to do, Charlie, is this,' etc. Then out came some detail of next season's tour 'way up in Medicine Hat, Saskatoon, or Kokomo, or some other spot that should have been furthest from his mind. I have given up trying to make him loaf.' Now we know at last why at least one opera manager succeeds.

Have you heard John McCormack's new (Victor) record of "The Star Spangled Banner"? It has just a touch of piquant Irish brogue that will make you smile when you hear him sing about "the twilight's last glowering." And by the way, one can understand every syllable of the McCormack diction in his records. That is more than may be said for Geraldine Farrar, whose "Star Spangled Banner" is not recognizable as English.

The Hay Fever Evening of the Salsomaggiore Dry Fog Institute was a big success the other evening. Sneezers of all degrees of intensity and endurance were present, and all declared themselves heartily in favor of the curative process of inhaling as vaporized fog the saline waters from the Salsomaggiore springs.

We had the pleasure of hearing Marion Green privately in a few baritone arias not long ago, and convinced ourselves that American opera singers are about to have another notable addition to their ranks. The Green voice is a ringing, vibrant organ, unusually extensive in range, and capable of lyrical as well as dramatic expressional shadings. Back of the voice are marked intelligence and real temperamental push. Watch Green.

While Mary Garden was singing in "Thais" she fell ill slightly and her doctor decided to vaccinate her. "Not on my arm, however, nor on my back," begged Mary, "for in 'Thais' I must expose both." "Very well," answered the physician, "suppose I go to the Opera and see you in the role and thereafter it will be easy for me to decide where to vaccinate." Following the next performance of "Thais" the medico wrote: "I think the best thing for you to do is to swallow it."

One of fate's little ironies is the fact that two of the children of Clarence Lucas, the eminently British associate editor of the MUSICAL COURIER, are down with the German measles.

An extinguished contemporary proclaims that the pronunciation of Mme. Galli-Curci's name is "Golley-Koor'-chee." To which one can only say, in the words of Rene Devries, "By golly!"

LEONARD LIEBLING.

MOZART IN TEXAS

A discerning writer in Texas has spoken appreciatively of Mozart and hopes that more of that composer's music may be heard in those parts.

We are truly glad to see that so estimable a young man as Mozart is meeting with well deserved success. There is no question but that Mozart is a good musician. Perhaps we had better say was, rather than is, a good musician, for it is now some months—something like 1,500 months—since Mozart was cut down in the flower of his youth and passed out of this world of sin and sorrow to a destination not specified. W. M. R. I. P.

The city of Vienna will doubtless hang its municipal head in shame and feel a burning blush on its metropolitan cheek when it reads of the difference between its cold neglect of Mozart and the kind words from Texas. Talent very often manages to get neglected, and Mozart's was no exception to the rule. We may say in passing that we suffer in the same way ourselves. But we have not yet had the honor of dying in Vienna, and consequently are not yet objects of pity to biographers. Some day New York may feel mortified at not having done justice to our "gifts." In the meantime let us help along the Mozart boom in Texas. We advise inquirers after Mozart music not to begin with the concerto for horn or the concert piece for bassoon. These may be approached gradually by way of the "requiem mass" and Papageno's bell chime in the "Magic Flute." There is also a volume of thirty-five cadenzas for piano concertos which had better not be played at one sitting. Mozart's twenty-canons for two or more voices may please, but the Texas public needs a preliminary training on a course of recitatives from "Cosi fan tutti" and "Idomeneo." The adagio for two clarinets and three bassoon horns will help the sale of reed organs in Texas, especially if the wind quintet is not in better tune than it usually is. Many will admire the allegretto for a musical clock and wonder why Mozart did not write music for an allegretto clock. Serious seekers after Mozartean truth will not fail to work hard and long at the sonata for cello and bassoon. Students have been known to go to bed after that sonata and stay there for a week. Coopers and brewers often like the andante for a small barrel organ, but it had better be omitted from concert programs intended for those who neither brew nor coop.

A great deal of Mozart's music is fully as good as anything we could have done at Mozart's age, and it meets with our approval. We have no objection to the study of Mozart in Texas provided the practising is not done near enough the Mexican border to cause another Latin revolution. We cannot understand why a nation composed of a cross between a Spanish colonist and an American Indian should be called a Latin republic. But, at any rate, much of Mozart's music is strictly neutral, including the Twelfth mass and the Turkish rondo. The real Turkish delight is a far more sugary affair than anything Mozart ever produced, and Mozart's Turkish rondo is probably not the source of the Turkey trot.

GERMAN SINGERS BOYCOTTED

The cable brings news that German operatic singers who accept American contracts from June 2 on will be boycotted by the all powerful Deutscher Buehnenverein and refused contracts for five years after their return to Germany; also that there will be no future leaves of absence to allow them to come over and sing for us. This is about as clear a case of cutting off one's nose to spite one's face as can be imagined. The operas of Richard Wagner are the most powerful and most effective German propaganda in existence. They win friends for Germany wherever they are heard. The Buehnenverein appears to have learned its left handed brand of diplomacy from the blunderers of the German Foreign Office. Or perhaps it is only a subtle way to aid in reducing certain deficits, for those boycott orders of the Buehnenverein are oftentimes revoked upon the payment of a substantial fine by the offending artist.

Teresa Carreño, the noted pianist, has been seriously ill here, and at the present moment is convalescing slowly. Her eyesight, however, is reported to be still in danger. Much sympathy has reached the artist from everywhere.

ON COMMUNITY SINGING

They do things differently nowadays, but when we went to school there were primary, grammar and high school grades. Just so in choral singing. The Community Chorus represents the primary grades; the well organized, well drilled singing society, made up of picked singers with a certain amount of musical knowledge, represents the grammar grade; and a few special choruses, composed of singers with trained voices, many of them professional musicians, are the high school grade of choral singing.

The other night we attended a session of the National Conference on Community Music which took place at the Washington Irving High School, when Harry Barnhart, leader of the New York Community Chorus, demonstrated with the assembled members of the conference the way in which a community chorus rehearsal is led. In a seat near us there was a woman of perhaps fifty-five, evidently a working woman. Needless to say, she was not a member of the conference, but doubtless belonged to the New York Community Chorus, for in her lap she had the book of songs which the chorus uses, carefully covered with soiled paper. She never looked into the book, for she knew everything Mr. Barnhart did by heart, threw her head back and joined with all her heart and soul in the singing. It was a pleasure to watch her and to share in the thorough enjoyment which was hers.

At the conference luncheon, Kate Douglas Wiggin told the story of the Maine farmer, seventy years of age, who was one of the mainstays of the Community Chorus at Bridgton. When he protested at rehearsal that the necessity of getting in his hay crop promptly would keep him from participating in the coming concert, he was immediately promised the assistance of several of the younger farmers.

Community singing is a good thing. It is a good thing for the people who need it. Tali Esen Morgan, who knew all about community singing long before most of the gentlemen who now appear to be trying to copyright it learned even the A B C of music, used to accept for his huge choruses anybody who could sing a scale correctly. For the very beginner in singing, especially in those small country communities where there is practically no other music and very few social interests, the community chorus offers something of value which can be obtained in no other way; but it is going a bit strong to claim anything of musical and artistic value for the singing of the community chorus. It is the primary grade of choral singing, of value principally for its social influence and as a training school to advance toward more serious efforts those who show a certain talent for singing.

When they are graduated from the primary grade of the community chorus, they will pass into other organizations directed by such men as, for instance, Louis Koemmenich, C. Mortimer Wiske, Emil Moltenauer, Harrison N. Wild, Thomas Kelly and numerous others who may be mentioned, who have really carried on their shoulders the magnificent development which has marked the progress of choral singing in America. The community idea in music is nothing new. Lowell Mason, Luther Orlando Emerson and Henry Southwick Perkins were busy half a century ago with the community idea, only they worked at it along unselfish lines for the true good of the community and were not looking for all the free advertising they could get out of it. Their true successors of the present day are those whose names have been mentioned above, who have taken up the work where they left it off and carried it on, raising choral singing in general to a higher artistic plane than existed in the days of their predecessors.

The community idea, when it is really left to the community and directed, best of all, by a local leader who knows the people with whom he is dealing and is prepared not only to get the best out of them, but also best to administer to their pleasure—which after all is the real purpose of community singing—the community idea is one to which nobody can object. It is only when those supporting it seek to give it an absolutely undue and artificial place in the general scheme of music that it is to be condemned. In music, as in the other arts, nothing of great intrinsic value is achieved without long and steady effort. Community singing is by far too haphazard in its methods and necessarily too restricted in its work by the exigencies of time to be of value musically; but its importance and value as a social and educational factor for those classes to which it specially appeals cannot be denied.

BARBARIC ART

Herbert Spencer published a short essay on "Barbaric Art" in his last book, given to the world in 1902:

One manifestation is a gorgeous and highly elaborated style of art—a style which suggests the thought of enormous cost and enormous labor. . . . Everywhere costliness was implied, and hence expense came to be the concomitant of high art. . . . Many of the things our art periodicals offer for admiration suggest that there is taking place a violent reaction from the pursuit of the beautiful to the pursuit of the ugly; but contemplation proves that the ugly is usually the medieval. Here we see this or that artist's designs for country houses and cottages, the merit of which is that they recall the buildings of past centuries . . . furniture utterly comfortless in make, but displaying antiquity of style . . . often archaic—often barbaric, that is . . . on the covers of magazines we see a style of lettering distinguished from styles prevailing a generation ago by its intentionally malformed letters, by the combining of letters of different sizes in the same word, and by other distortions reminding us of such as might be found in the nursery: the irregular drawings of children and those of barbarians being naturally akin. . . . Along with this has to be named the reversion to 18th century type, giving to numerous books now published the aspect of books published in Johnson's day. . . . And then the final abomination . . . leaves with rough "deckled" edges. A trait altogether ugly and extremely inconvenient, impeding as it does the turning over of leaves, is named as an attraction by publishers, for no other reason than that it gratifies this feeling which rebarbarization everywhere discloses!

Spencer might have pointed out the enormous and costly orchestras demanded by the new school of composers. It is impossible to conceive of a modern symphonist writing a great symphony without trombones. Beethoven managed it, however: His tremendous Seventh Symphony has none. When Beethoven had nothing much to say, as in his "Wellington's Victory"—celebrating the triumph of England and Prussia over Napoleon in 1815—he filled up his score with trombones, bass drums, cymbals, and all the noisy instruments he could find. That was an act of re-barbarization on the part of Beethoven. Much of the effect of much modern music is purely sensational and has nothing to do with the intrinsic value of the musical idea expressed. At the funeral of the late King Edward of England, it is reported that 1,000 side drums played a roll that was impressive. That was a barbaric effect. The drum roll in itself had very little thought or art feeling in it. If 1,000 policemen shouted "Hi" all at once the effect would be impressive. Yet Hi is only hi after all. Sensation must of course play an important part in music. But sensation for the sake of sensation is not art. It is barbarism.

We have our harmonists today who strive to emulate the crudities of Hucbald. They wilfully set aside all the rules of harmony which have been discovered and classified by the theorists, and they claim the right to use harmonies as far from the practice of the great masters as the practice of the great masters is from the medieval pioneers of music. Modern music has numerous examples of chords that are as much devoid of key relationship as the new words in Carroll's "Jabberwocky" are devoid of definition:

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogroves,
And the mome raths outgrabe.

That is amusing, but what does it mean? We might say the same of some of the later pieces of Ravel, Scriabin, and Schönberg. We are not condemning this music. We only say that the "words" in it are not in the dictionary. Much of the counterpoint is as poor as that of "Summer is icumen in" of the twelfth or thirteenth century. Modern composers say they must progress and that they cannot continue the same old round of the nineteenth century masters forever. Very well; we do not object. Music must progress or die. But the composer who is to get a permanent place in the temple of fame must discover a style that is compounded of strength, beauty and simplicity. A temporary vogue that is caused by a change of style, like the caprices of women's garments, is of no value to a composer. Some good music is out of fashion today, and some bad music is the reigning fad. A composer who has no more judgment than a woman who merely follows the fashions and adores this season what she will consider perfectly odious next season, will never produce great works, or will produce them by chance only. We cannot give the rules for writing a great work. We set out with the intention of showing that the instinct for the barbarous is often to be found in highly cultured races. The original bald rock protrudes from the cultivated field.

I SEE THAT—

The death of Edouard de Reszke is reported. Herbert Witherspoon makes his sixteenth consecutive annual appearance at the Norfolk Festival today.

Victoria and Nathalie Boshko will play at the Macdougal Alley fete. Paris heard Saint-Saëns' "Hail California" for the first time.

William Cloudman is going to France in the Flower Hospital Ambulance Corps.

Theodore Spiering will take his first real vacation in years this summer.

No one won the \$300 prize offered by the National Arts Club for a song about the Stars and Stripes.

Leopold Godowsky does not believe in the democracy of art.

Edouard Ferrari-Fontana is recovering from an operation on his throat.

A five weeks' summer term will be given at the Bush Conservatory, Chicago.

Cleofonte Campanini will summer at Asbury Park. The National Opera Club plans to give entire operas frequently next season.

Mme. Schumann-Heink's son is winning success as a "movie" actor.

Louis Siegel writes that Spain is much changed.

Memorial Day Boston "pop" concert drew the largest audience in thirty-two years.

The Guilman Organ School held its annual commencement last week.

Howard White and Evelyn Scotney have returned to Australia.

Ohio Music Teachers' Association will meet in convention June 26, 27 and 28 at Cleveland. The class in Appreciation of Music at the University of Kansas has become an annual subscriber to the MacDowell Fund.

The Portland (Ore.) Music Festival takes place July 5, 6 and 7.

Now there appears the incorporated tenor. San Francisco Orchestra's guarantee fund for next season is nearly raised.

Bethlehem's twelfth Bach Festival marks another epoch in that city's musical life.

Victoria Boshko declares that when woman becomes really free she will create great musical results of a novel kind.

Holy Cross College, Worcester, Mass., will confer the degree of Doctor of Literature on John McCormack. Breitkopf and Hartel are to move.

There will be summer opera at Montreal. A conference on community music was held in New York last week.

The ninth North Shore Music Festival took place last week. Naham Franko and his orchestra have been attracting record breaking audiences at Willow Grove.

H. C. Treavett, aged fourteen, has been appointed organist to the Church of St. Andrew, Saxilby, England. Pasquale Amato did his "bit" toward stimulating recruiting.

Cavalieri and Muratore will spend the summer in Connecticut.

Fay Foster won the prize offered at the fifth biennial prize competition for American composers, held in Birmingham.

New York State Music Teachers' Convention will be held June 26, 27 and 28 at Niagara Falls.

Walter Henry Rothwell "prescribes" for a song composer. Germany will not engage for five years any German singer who accepts an American engagement. H. R. F.

HIT OR MISS

Perfect Pitch

Only few critics in the land can tell their readers whether a singer transposes an aria. This is not a criticism against critics. One may be a very good musician and not be the possessor of absolute pitch, which after all is a gift. However, there are critics who do not have absolute pitch, yet write that an artist transposed such and such aria, when in reality it was sung in the original key. The above remarks are addressed to the editor of a little musical paper, who accused Alice Nielsen of having transposed an aria while singing in Chicago at the Medinah Temple. Miss Nielsen did not transpose, but sang it in the written key, yet for some unknown reason was criticised by said editor of said small musical paper. Better bring a pitch pipe the next time, Mr. Man.

United We Stand

Heniot Levy, the well known pianist and instructor, presented several of his pupils recently in a piano recital, under the auspices of the American Conservatory in Chicago. Among the pupils appearing on the program was Hans Levy, son of the pianist and, by the way, a remarkable young talent. Among the listeners were Mrs. Levy, her daughter and their maid. Young Hans Levy played with his father the Saint-Saëns Concerto, in which Heniot Levy played orchestral parts on a second piano. Reaching home in the evening the maid congratulated young Levy on his playing, but added, "Why were you so afraid as to need the assistance of your father? You play well enough alone when practicing at home and I thought it was too bad to call on your father to give you a little courage." The only answer the surprised young man could give was, "In union there is strength."

How Many Pupils, Please?

According to a musical paper a vocal teacher has added to his studio decorations four landscape paintings in oil by Charles Heatherington. It would be interesting to know how many pupils were added at the same time.

ACROSS THE COUNTRY

Baltimore, Md.—(See letter on another page of this issue.)

Boston, Mass.—(See letter on another page of this issue.)

Bryan, Ohio.—The second annual public schools music festival was given at the First Methodist Episcopal Church, May 18, under the direction of Forrest A. Tubbs. The afternoon session included two selections by the grade school orchestra, songs by the lower grades, and the cantata, "The Walrus and the Carpenter," by the fifth, sixth, seventh and eighth grades, with Marvel Lambertson as pianist. The evening program was opened with Barnard's overture, "King of the Night," by the orchestra, followed by songs by the high school and the girls' glee club. A short explanation was given of the credits allowed in the high school for the study of piano under outside teachers. Others who participated in the evening's program were Edith Christman, Max Krone, Doris Saunders, Antoinette Yoder and Frances Woodward. The festival closed with a number of community songs by the high school, the orchestra and the audience.

Caldwell, N. J.—The Symphony Society of New Jersey, an organization of amateurs devoted to the presentation of classical music, gave a concert on May 5 at the Academy Mount St. Dominic. The orchestra is under the leadership of John Ingram, of the Philharmonic Society of New York, and has met with much success during the past season.

Chicago, Ill.—(See letter on another page of this issue.)

Cincinnati, Ohio.—(See letter on another page of this issue.)

Cleveland, Ohio.—On May 24, Francis Sadlier presented the Studio Club at Prospect Theater in a most successful performance of Victor Herbert's comic opera, "The Fortune Teller." Mr. Sadlier and Martha Baisch sang the principal roles, both displaying excellent voices and exceptional dramatic ability. Karl Grossman conducted.—On May 17, a recital was given by George Dostal, tenor, assisted by Lucille Orrell, cellist; Irma Seibert, harpist, and Emil Polak, accompanist. Mr. Dostal revealed a voice of pleasing quality and unusual range.—The Philharmonic String Quartet gave its third and last concert of the season in the ballroom of the Woman's Club on May 17. The quartet was assisted by Johann Beck, viola, and Oscar Eiler, cello. A feature of the program was the sextet by Johann Beck, a Cleveland composer.—The pupils of Felix Hughes were heard in recital on the evening of June 1. Mrs. Hughes and Winnifred Rader were the accompanists.—Much interest is being manifested in the annual convention of the Ohio Music Teachers' Association to be held in Cleveland, June 26, 27 and 28.

Daleville, Ind.—Seventy-five invited guests from Muncie, Anderson, Indianapolis and other local points assembled at the studio of Sylvia Maie Beard here on May 11 to hear a program of piano, violin and vocal numbers. Cosette Rosaline Beard, violinist; Hilda Mingle, soprano, and Sylvia Maie Beard did splendid work in the execution of the program.

Lawrence, Kans.—Mrs. Edward A. MacDowell's recent talk at the University of Kansas with illustrations of Peterboro, made such a profound impression upon her audience that the University class in appreciation of music became an annual subscriber to the MacDowell fund. Mrs. MacDowell played compositions composed by her husband, bringing out fine shades of meaning that would have been missed by other performers, and making her audience feel the beauty of the works and the manner in which they had grown out of American life. Two members of the music faculty present in the audience, Professor Nevin and Professor Skilton, occupied studios in the MacDowell Colony last summer.

Los Angeles, Cal.—(See letter on another page of this issue.)

Mount Pleasant, Mich.—Those who have traced the career of the Festival movement here cannot but view this year's event with much satisfaction. The people of Mount Pleasant realize that these affairs more than entertain; they

educate. Wednesday afternoon's concert consisted of the children's chorus, assisted by Misses Moore and Bates in the solo parts; solos by Marie Kaiser and Royal Dadmun, and selections by the Normal Chorus, George E. Kaapp, director. To Miss Starr, supervisor of music in the training school, much credit is due for the proficiency acquired by the children. Hazel Everingham accompanied both soloists and choruses. "Mikado" was presented in the evening under the direction of George Herbert, of Chicago, who also took the part of Ko-Ko. Others who participated were James S. Beattie, Mildred L. Chase, both of Detroit; and the local soloists were Professor Troutman, Professor Knapp, Rob Kane and the Misses Cudney, Zielinski and Bates. The Minneapolis Symphony Orchestra, Emil Oberhoffer, director, gave the Thursday afternoon concert, and the soloists were Richard Czerwonky, violinist; Cornelius van Vliet, cellist; Jean Vincent Cooper and Mr. Harrison, vocalists. The patriotic exhibition at the close of the performance, when Mr. Oberhoffer led the audience in the singing of the "Star Spangled Banner" to the accompaniment of the orchestra, was a grand finale to an evening of unalloyed enjoyment.

Muncie, Ind.—Sylvia and Cosette Beard, pianist and violinist, respectively, will present a program on June 21 for the Federation of Women's Clubs.

Philadelphia, Pa.—(See letter on another page of this issue.)

San Diego, Cal.—(See letter on another page of this issue.)

San Francisco, Cal.—(See letter on another page of this issue.)

Portland, Ore.—At the annual business meeting of the Portland Symphony Orchestra, Carl Denton and Waldemar Lind were elected conductors for the season of 1917-1918. Officers were elected as follows: Franck Eichelnlaub, president; Carl Denton, vice-president; A. O. Sanders, treasurer, and Robert E. Millard, secretary. Members of the board of directors, in addition to the above mentioned officers, are Henry L. Bettman, Carl Grissen and Ted W. Bacon. Moses Christensen, who has been at the head of the organization since 1911 and who is one of the most valuable factors in the life of the orchestra, declined the presidency. It is planned to give at least six concerts next season, and it is hoped to raise the usual guarantee fund of \$6,000.—On May 23, the Portland Oratorio Society, Joseph A. Finley, conductor, presented Mendelssohn's "Elijah" and scored a pronounced success. The soloists were Jane Burns Albert, soprano; Virginia Spencer Hutchinson, contralto; Clare Milo Godfrey, tenor, and John Claire Montesteth, baritone. Edgar E. Coursen, organist, and Ethel Meade, pianist, furnished the accompaniments. There was a large attendance.—The Portland Music Festival chorus, William H. Boyer, director, is making excellent progress. The festival is scheduled for July 5, 6 and 7.—Jocelyn Foulkes, pianist, recently presented a large number of students in a meritorious program.

Providence, R. I.—The University Glee Club gave its second and final concert of the season at Memorial Hall before a large and enthusiastic audience, which demanded several encores and repetitions. The club was assisted by Ethel Frank, soprano, who sang "Ombrage Leggera" from "Dinorah," and a group of folksongs. Miss Frank sang as encore "Chant Indoue" (Rimsky-Korsakoff), and was heartily applauded. Avie Charbonnel played her accompaniments in finished style, and LeRoy K. Armstrong acted in a like capacity for the club.—An interesting piano recital was given in the Churchill House by Edith Gyllenberg, assisted by Ethel Tatterstall, soprano.—The Aborn Grand Opera Company gave three weeks of opera at the Providence Opera House, presenting ten operas, namely, "Faust," "Cavalleria Rusticana," "Pagliacci," "Lucia," "Rigoletto," "Tales of Hoffmann," "Carmen," "Madame Butterfly," "Il Trovatore," and "Aida." The performances were of high order, and gave much pleasure to the Providence musical people who have the opportunity of hearing operatic music all too seldom.

Sacramento, Cal.—Carrie Bridewell, contralto, gave a recital at the Tuesday Club House recently which was a veritable treat to all lovers of music. Mme. Bridewell was



HORTENSE DORVALLE AS AMERICA.

Miss Dorvalle's singing of "The Star Spangled Banner" and "La Marseillaise" at several concerts in New York City within the last month or so has been enjoyed tremendously. She has a dramatic soprano voice of great beauty and volume, which she uses in a skillful manner, that wins invariably success for her. Following her career abroad in both concert and opera, she has received an equal amount of good favor from her audiences in this country. Miss Dorvalle's stirring rendering of patriotic songs may be attributed to the fact that her parents were born in France and she has inherited that wonderful spirit typical of the French.

in excellent voice and her splendid art truly delighted the large audience.

Schenectady, N. Y.—Two hundred school children gave a program of patriotic songs in Crescent Park on Memorial Day. They were accompanied by the high school orchestra of twenty pieces, and by one hundred children violinists from the school violin classes. The audience joined in the singing of "America" and "The Star Spangled Banner." The great chorus was led by Inez Field Dannon, supervisor of music in the public schools, and the children sang in perfect time and rhythm.

Spartanburg, S. C.—A graduate voice recital was given on April 23 by Ruth Walker Brown and Vera Aldridge Keller, assisted by a triple quartet, all pupils of Edmond Morris, dean of the School of Music, Converse College. A very interesting program was presented, all the members of which were excellently sung.—The twenty-third music festival of this city was held on May 16, 17 and 18, under the direction of Edmon Morris. The New York Symphony Orchestra, Walter Damrosch, conductor; the Converse College Choral Society, a children's chorus, and the following soloists, Margarete Matzenauer, Nina

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Morgana, Merle Alcock, Princess Tsianina, Albert Lindquest, Charles Trowbridge Tittman, William Morris Kincaid, and Engelbert Röntgen, were heard in various programs.

St. John, N. B.—A large audience enjoyed the piano recital given by the pupils of Muriel McIntyre on May 15. The young students made a creditable showing. They were assisted by Vera Roberts and Wesley Stewart, readers.

The pupils of Dorothy Bayard, pianist, gave a successful recital in aid of the Ambulance Chirurgicale Mobile, No. 1, France, on May 19.—The Ladies' Orchestral Club, William C. Bowden, director, gave a delightful program on May 20, this being the second and last of the series arranged by the club. The soloists were Dorothy Bayard, pianist, and Mrs. T. J. Gunn, violinist.—A recital of especial interest, consisting of vocal and instrumental numbers, was given in aid of the red Cross in Centenary Church on May 26, by the following musicians of this city: Mrs. A. Pierce Crockett, Mrs. T. J. Gunn, Mrs. H. H. MacMichael, Gladys Grant, C. A. Munro, and Alice G. Hea, organist of the Centenary Church.

Upland, Ind.—An interesting program was presented on April 30 at Shriner Auditorium by Ethel Kneisly, pianist, the entire program being well received by the large audience. She was effectively assisted by Professor A. Verne Westlake at the second piano in the Saint-Saëns concerto.

Robert E. Allen Goes to New York

Robert E. Allen, M. A., teacher of singing and organ at the Chicora College for Women, Columbus, S. C., will be in New York this summer, where, as a student, Mr. Allen studied several years ago with Oscar Saenger, Robert Hosea and Regina de Sales. One of his personal friends was Reed Miller, who is a South Carolinian. Mr. Allen



ROBERT ALLEN,
Baritone.

has also studied with Lucien Odend' Hall, of Baltimore. Mr. Allen is a college graduate, and before entering the musical field was connected for five years with a large bank in Baltimore. For the last few years he has been assistant to Mrs. Bellermann as voice teacher at Chicora College for Women, where he was organist and organ teacher.

STUDIOS TO LET for summer and winter months. Well furnished, large studios (Steinway pianos). Resident and non-resident, by week or month. There are several resident studios with or without private baths, especially desirable. Well located for music students, teachers, etc., who are in New York for the summer. Rates very reasonable. Those interested in studios for the winter season will find it to their advantage to inquire regarding the new studios to be opened shortly under the same management: Vanderbilt Studios, 54 East Thirty-fourth Street (Telephone Murray Hill 991), New York City.

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SCHOOLS AND COLLEGES.—An opera and concert singer of international repute who has taught voice, harmony, conducted a choral society, and staged operas, both light and grand, desires position in some first class institution as vocal teacher and coach, either for all or part of his time, with a desire for permanency. Advertiser has a general American college education, in addition to a thorough musical education, and has sung in the leading opera houses of the world. Correspondence confidential. Address "C. E. B.", care of MUSICAL COURIER, 437 Fifth avenue, New York.

VIOLIN TEACHER WANTED.—A school in the Middle West wants a violin teacher to take care of a growing class. One with experience and an artist capa-

Dr. Voorhees Draws the Parallels

The Editor, Musical Courier: New York, May 25, 1917.

In the MUSICAL COURIER of May 24 a gentleman who signs himself John J. Levborg, M. D., and modestly and somewhat hesitatingly confesses that he is "at present" instructor at the New York Polyclinic Hospital does me the honor to bestow a compliment au gauche. Perhaps some of the MUSICAL COURIER readers will remember that I contributed a series of twelve articles to your journal during 1915-1916 on the voice problem from a physician's viewpoint. One of these articles was devoted to a few remarks about vocal nodules. With becoming modesty, Dr. Levborg is moved to use considerable material from other sources of mine as well. Placed in parallel columns the evidence of studious application to the pubulum offered to the readers of the MUSICAL COURIER is at least interesting. To the left are exact quotations from my original article; to the right the "improvements" by Dr. Levborg:

Every throat specialist in the course of his daily work is at times consulted by singers who complain that they simply cannot keep from catching cold. This hoarseness comes on suddenly.

This condition is known as chorditis (sic) nodosa.

They will invariably ask the question, "Doctor, have I a chronic laryngitis?"

The patient fears to sing a long aria—as he fears that his or her voice may break during the course of his delivery of it.

Casonic tonsils has (sic) the same effect.

On examination invariably you will find in these patients a small nodule on one or both cords.

Further comment is unnecessary, do justice to the literary quality of "Sudden Hoarseness." IRVING WILSON VOORHEES, M. D. New York, May 25, 1917.

A Tribute to Professor Onet

May 27, 1917.

The Editor, Musical Courier:

I was pleased and interested to read in your valuable paper an account of my teacher, Prof. Emile Onet.

Since studying with Professor Onet, I have often wished his great ability and splendid work could be more widely known. It is easy to write of the wonderful methods relative to singing, but the great teacher is one who instills in his pupils the correct way to sing and is indeed rare. That you have given the musical public some idea of the very wonderful teacher in their midst is a real charity.

I am but one of the many enthusiastic pupils of the Onet Studio and am writing these lines because of gratitude for faithful and patient training received.

Should you receive inquiries relative to Professor Onet's line of teaching, I shall be pleased at any time to give particulars personally, as to the splendid result in my own voice, having searched long to reach such benefit as since being with Professor Onet.

My compliments for the continued improvement of your paper, alive with good things for the student. I am enclosing my name and address in case anyone should wish more particulars.

Very truly,

AN ENTHUSIASTIC PUPIL.

"The Star-Spangled Banner"; Is it, or Is it Not, "Singable"?

The Editor, Musical Courier:

So much is being written as to whether "The Star Spangled Banner" is "singable" or not, that we should like to add our opinion on this timely subject.

The tune of "The Star Spangled Banner" is beautiful, youthful and virile; it can be sung, but not in unison, on account of the long range of its melody. It can be sung in unison only by groups of sopranos, altos, or tenors, or basses, separately, and by each group in its proper key.

"The Star Spangled Banner" can be sung effectively only in a choral form by a group of adults and children of both sexes, each voice performing its part within its natural compass. For this reason, The New Singing Society has published a version of "The Star Spangled Banner" for chorus of mixed voices and piano. The arrangement is such that it can be sung by a chorus alone, with or without the piano accompaniment, and we hope that it will serve its purpose and be of practical value to all those who wish to do justice to the national anthem by singing it in its most artistic form.

An important reason why "The Star Spangled Banner" is seldom rendered correctly is the fact that there are in circulation so many versions of the air, of which no two are alike, with the consequence that when a group of people tries to sing it, every person sings the version most familiar to himself, with disastrous and disheartening results.

OPPORTUNITIES

ble of taking care of concert tours in the Middle West desired. For a teacher who is willing to work, this is an exceptional opportunity. A guaranteed salary of not less than \$25 per week, and more if the proper person can be secured. Address "S. L. O.", care of MUSICAL COURIER, 437 Fifth avenue, New York.

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Part-time engagement accepted if any possibility to build a private class in the vicinity. The applicant is 32 years old, married, highly educated, speaking fluently English, Italian and French, graduated in Piano (which he may also teach if desired) in one of the leading New York Conservatories; competent organist, able to furnish high references as to his ability and manners. Has also taught 4 years in N. Y. Conservatory. Only yearly salary considered. Address "A. L. T.", care of MUSICAL COURIER, 437 Fifth avenue, New York.

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June 7, 1917

TWELFTH BACH FESTIVAL AT BETHLEHEM

Dr. Wolle and His Chorus Present Seven Cantatas and a Motet New to America
—Splendid Singing of the Choral Body—Annual Performance of the Great
B Minor Mass—Marie Morrisey, Grace Harden, Charles Tittmann,
Louis Kreidler and Other Soloists Grace the Occasion

Bethlehem's twelfth Bach Festival is now an event of the past, with yesterday's seven thousand years, as the poet says. But if the seven thousand years cannot come back, the Bach Festival can. In fact, the great success of the recent festival has already started the organizers to make ready for the thirteenth. For the first pair of concerts, on Friday, June 1, the box office had only six tickets left. For the second pair, on Saturday, there were many persons who could not even get the privilege of standing. The permanent popularity of the Bethlehem Bach Festival is the one solid fact against which all the shafts of the critics are shattered in vain. There are critics, of course, who think they can find flaws here and there in the singing, or in the playing, or in the conducting, or in the acoustics of the church, or in the railway service, or in the hotel accommodation, or in the atmospheric conditions, or in the topography of a town that cultivates hills to be ascended; but the glad tidings of great joy go forth from Bethlehem every season that a new Bach Festival will blossom with the rose about the first of June.

The festival that has just ended is distinguished by the cantatas, which were new to Bethlehem and practically unknown to the American public, and by the unusually fine performance of the B minor mass. It has become the settled practice of the Bach Choir to give the second day of each festival to the great mass in B minor, and the results have proved the wisdom of the directors. The second day has always had the greater audience. The cantatas were: "To thee He hath shown, man, the right way"; "From the depths of woe I call on Thee"; "Watch ye, pray ye"; "Give the hungry man thy bread"; "Let songs of rejoicing be raised"; "When will God recall my spirit"; "Sing to the Lord a glad new song." In addition to these seven cantatas the motet, "The spirit also helpeth us," was also given, making eight short vocal works which the directors of the Bethlehem Bach Festival believe to have received their first American performance on this occasion. It is much more difficult to train amateur singers to sing totally unfamiliar works than it is to get up works such as "The Messiah" or "Elijah," which are more or less known to the members of every choir. The choristers of the Bach Festival gave a highly creditable performance of the new and difficult music. They did not sing it throughout with the same conviction and emotional freedom they manifested in the familiar B minor mass, but they sang it well, nevertheless, and showed what a great amount of care and time they and Dr. Wolle had given to it. No word of praise need now be spoken for Bach. If the united testimony of Mozart, Beethoven, Schumann, and of a few thousand more musicians of eminence, is not enough to establish Bach's reputation, no word in the MUSICAL COURIER can save him. And it is almost unnecessary to extol the merits of Dr. Wolle, whose untiring energy, tact, influence and musical skill made these festivals possible. The crowds that flock to Bethlehem every year are the eloquent comments on the attractions of the Bach Festival. Paeans of praise would be worthless if the public did not attend the concerts. The crowds at the twelfth Bach Festival were greater than ever. Are words worth anything in the presence of this fact?

The Soloists

The soloists this year were worthy of this greatest of Bethlehem Bach Festivals. Marie Stoddart, soprano; Marie Morrisey, alto, and Charles T. Tittmann, basso, sang at the Friday concerts. On Saturday, the soprano was

Grace Harden; the alto, Mildred Faas, and the basso, Louis Kreidler. Nicholas Douty, who has taken part in every Bethlehem Bach Festival, was the tenor for the two days. The singers at the first day's concert had the hardest tasks, no doubt, as they were compelled to learn so much new music, and music which is by no means always vocal. Bach's instrumental instinct and habit made a great deal of his vocal writing more like music for a clarinet or oboe than the human voice. But all the singers were prepared for Bach's intricacies. They were smiling when the camera caught them. The photographic record of their faces show

the attractions of the Bach Festival on the hillside at Bethlehem, with the Blue Mountains in the distance, and green lawns and towering trees on every side. Part of the attraction is that no concert in New York, or Philadelphia, or Boston, or Chicago, is given under the same conditions. If every musical entertainment was held in the Packer Memorial Church at Bethlehem, perhaps the charm of novelty would depart from the Bach Festival. But at present these concerts have an unshared attraction of their own.

The Orchestra

A very fine orchestra, composed of players selected from the Philadelphia Symphony Orchestra, played the accompaniments to Bach's choral works except on those very rare occasions when Dr. Wolle dispensed with all support and let his choristers sing unaccompanied. Those who feel disposed to criticise the conductor for omitting Bach's intended instrumental accompaniment should bear in mind that the composer never meant to have eight of his short works sung all in one day. No doubt Bach himself would have welcomed a little variety at a festival performance. At any rate no harm is done. The accompaniments re-



MARIE STODDARD (left) AND MARIE MORRISEY.

SOLOISTS IN THE B MINOR MASS.
(Left to right) Grace Harden, Mildred Faas, Nicholas Douty
and Louis Kreidler.

no traces of the profoundly sad and gloomy texts of the cantatas "From the depths of woe" and "When will God recall my spirit." Perhaps they were glad to come back to the world of every day after their spiritual experiences in Bach's church cantatas, where everyone is longing for death to release him from the prison of this present life. At any rate they all look happy in their photos.

Photography Under Difficulties

On Saturday morning the photographer wandered into the church during an orchestral rehearsal for the mass. The electric lights were burning to dispel the gloom of the clouds and smoky air that still hung over the town. The pictures taken under such conditions are necessarily spotty. But the pipes of the organ and the stripes of the flag are to be seen in one of the photographs. Just as the light began to break through and the breeze came to drive off the fog the picture man climbed to the top of the tower and caught a glimpse of Bethlehem's busy factories in the distance. A portion of the roof of the church is seen at the bottom of the picture.

Saturday's Improvement

But even the clouds at Bethlehem respect the name of Bach. They always keep out of the way of the festival. By half past one o'clock they had disappeared and a great light shone on modern Bethlehem even as the bright star is reported to have illuminated the ancient city of Judea. There was too much light, in fact, for the eyes of those who faced the camera. The group in the doorway are the four soloists of the B minor mass, just as they were entering the church at two o'clock. According to the canons of art the four heads should not have been all in a row. But as Bach has put his four singers on the same level throughout the mass, the lesser photographic blemish must be overlooked. The ladies do not appear to dread the approaching ordeal of Bach arias. Their lack of care was justified. They were worthy of the confidence Dr. Wolle had in them when he engaged them for the B minor mass. Dr. Wolle refused point blank to face the lens. But as light travels many thousands of miles in a second, there was very little difficulty in catching a photograph of his genial face in spite of protests and strategic retreats. Photographs and verbal descriptions, however, both fail to tell

main as they were. The next performer of them will find them intact whenever he needs them. It is better to have sung Bach unaccompanied than never to have sung him at all. It is even better to have altered Bach slightly with a pleasing variety than it is to have left him monotonously strict, especially as the monotony was not due to any one of his works, but only to the assembling of so many of them.

The Choir

When all is said and done it is upon the unnamed singers of the chorus that the great brunt of the labor falls. In fair weather and in foul, without remuneration beyond a sense of duty done for the sake of music, those singers of



THE INTERIOR OF PACKER MEMORIAL CHURCH, DURING A REHEARSAL.



BETHLEHEM, FROM THE TOWER OF PACKER MEMORIAL CHURCH, WHERE THE FESTIVAL WAS HELD. PART OF THE STEEL COMPANY'S ENORMOUS PLANT MAY BE SEEN IN THE BACKGROUND.

the great and formidable choruses of Bach, have gathered together often at great inconvenience to themselves to make possible the Bethlehem Bach Festivals. Without the chorus there could be no festival. And the chorus could not be replaced at a few hours' or a few days' notice as any of the singers and even the conductor could be. It is the pleasant duty of the MUSICAL COURIER to place a laurel wreath, metaphorically speaking, on the collective brows of the faithful and hard working chorus.

An account of the festival would be incomplete without mention of the ability of Raymond Walters. It was he who attended to the thousand and one details in so competent and thorough a manner that there was not one hitch of any sort in the two days.

De la Platé Gives Program of Rare Interest

A recital of deep interest was given by Charles Henri de la Platé on May 22 at the Neighborhood Club House, Pasadena. A program of rare beauty was rendered, and particular interest was aroused by the very original idea of the singer giving a synopsis of each number on the program, so that the audience might know what sentiment had moved the composer to the composition of the music. For instance: "Robert le Diable" Nonnes qui reposent aria in which Bertram, a fiend in human form, arriving at the ruined convent of Rosalie, calls to life the wicked and faithless followers who dishonored their souls and curses them for making him the fiend he is.

The program in full was as follows: "Bella Mia" from "Il Maestro di Musica," Pergolese; "Il lacerato Spirito" from "Simon Boccanegra," Verdi; "Non più andrai," from "Le Nozze di Figaro," Mozart; "Quand la Flamme de l'amour," from "La Jolie Fille de Perth," Bizet; "Nonnes qui reposent," from "Robert le Diable," Meyerbeer; "Le Puce," from "Chanson de Mephisto," Moussorgsky; "Inter Nos," Alex. MacFadyen; "A Fragment," Arthur Hartman; "I'll Sing Thee

Songs of Araby," Frederic Clay; "Mother o' Mine," Frank E. Tours; "Our Country's Call," Frank H. Colby.

De la Platé combines a voice of unusual beauty with a style that is distinguished, graceful, yet replete with warmth and emotion. His enunciation is perfect in whatever language he sings, yet not exaggerated so as to mar the clarity of emission and sonority and purity of tone. He scored a great success, as, indeed, he does at his every public appearance.

A Big San Francisco Concert

Thursday evening, May 31, witnessed the Magnus Memorial Concert at the Exposition Auditorium, San Francisco, Cal., under the direction of Frank W. Healy. A joint chorus of 800 voices under the direction of Alexander Stewart sang Gounod's "Unfold, Ye Portals" and "The Heavens Are Telling" (Haydn). Hermes' "Sunrise" was rendered in excellent fashion by the Pacific Saengerbund Chorus, J. R. Riegger, conductor. Handel's popular Hallelujah Chorus from "The Messiah" was given by the joint chorus of 800 voices under the leadership of Wallace Sabin. Reinhold Warfleth, the well known baritone, sang "Wotan's Farewell" and the "Magic Fire Scene" from Wagner's "Walküre," as well as several other selections, the orchestral accompaniments being conducted by Paul Steinendorff. Jeanne Jomelli, soprano, with Uda Waldrop at the piano, was heard in selections by Bachelet, Debussy, Campbell-Tipton, Bemberg and Massenet, all of which were enjoyed by the auditors. The program closed with "The Star Spangled Banner."

The joint chorus which participated in the rendering of this program consisted of the Alameda County Chorus, the San Francisco Exposition Chorus, the Pacific Saengerbund, the San Francisco Choral Society, the Gruetli Verein, the California Club, the Treble Clef and other volunteer singers.

CHOLLET A SINGER WHO PLEASES

Renée Chollet, who has been singing patriotic songs at various New York clubs, schools and soirees, achieved a tremendous success at the College of the City of New York, on April 25, France Day. An audience of 4,000 students heard Mlle. Chollet, and their appreciation was heartily demonstrated.

A few of the following lines will testify to her success. "Renée Chollet, in a tricolor costume, sang the 'Marseillaise,' the French anthem, as the climax of the exercises."—Evening Telegram.

"Renée Chollet sang 'La Marseillaise' and the applause was so great that she was forced to repeat it."—Times.

"Renée Chollet gave a brilliant interpretation of 'La Marseillaise'."—La Journee Francaise.

"A patriotic number followed a heartfelt rendition of the French national anthem, 'La Marseillaise,' by Renée Chollet in a tricolor costume, which brought tears to the eyes of many in the assemblage."—The Campus.

A few days after the concert, Mlle. Chollet received the following letter of appreciation from Prof. Charles A. Downer, officer of the Legion of Honor:

DEAR MLE. CHOLLET.—It is indeed a pleasure and privilege for me to offer you my heartiest thanks for the great service you

where she created a profound impression. The Morning Herald said the following:

Renée Chollet gave a song recital such as Gloversville music lovers have seldom had an opportunity to enjoy. Indeed it is doubtful if the members and their friends have been treated to an evening of such keen delight and pleasure, for Mlle. Chollet, besides her charming personality, is possessed of a voice of great beauty and purity which she handles with consummate skill and ease. It is difficult to do full justice to all the fine points she disclosed as the evening wore on, her brilliant legato passages, an organ mellow and sweet, or, when occasion warranted, of considerable power and sonority. She proved herself to be a true artist. Her diction, too, was admirable and clear at all times. When she appeared at the end, clinching in her arms the tricolor of France, she brought the audience to its feet as she began to sing the first strains of "La Marseillaise." She ended with a stirring high C and her enthusiasm caught the audience and she was cheered and applauded wildly for several moments.



RENEE CHOLLET.

rendered yesterday to the College of the City of New York and to the French cause in this country. Everybody listened with emotion and I saw tears in the eyes of some around me. One of my colleagues was sorry that I was behind you for said he: "You have no idea of the effect produced by this figure who seemed a veritable personification of France." Several also remarked that the final note, which seemed carried towards heaven by the hearty applause which sustained, was a real cry of triumph. You have every reason to be proud of yourself as an artist as well as French woman.

On May 21, Mlle. Chollet sang at Gloversville, N. Y.

LEVITZKI, YOUNG PIANIST, DELIGHTS LARGE AUDIENCE.

Unless all signs fail, Syracuse will be profoundly grateful as time goes on to the music faculty of the college of fine arts, Syracuse University, in having the enterprise to present M. scha Levitzki, pianist, before a local audience on the occasion of his first visit to America. Everything that Levitzki did was most convincing. His Mozart number was a fine achievement and he played Chopin as an artist should. He included the Rubinstein etude (staccato) in his printed program, and in this as in other numbers he displayed the same marked degree of intelligence together with marvelous purity of tones. Levitzki will be remembered for many reasons. That he will go on to a most wonderful artistic success seems a certainty at this hour and it is a great credit to Syracuse to have his name in the long list of pianists that stands out in the calendar of music events in this city in recent years, says K. D. V. Peck, in Post-Standard, Syracuse, N. Y.

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WHAT THE BOSTON DAILY PAPERS SAID ABOUT AGIDE JACCHIA

and the Boston Symphony Orchestra's "Pop" Concerts



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NEW LEADER MAKES BIG HIT AT THE "POPS."

A most interesting program and equally interesting conductor made last night's "Pops" concert easily the most successful of the season to date. It was the debut of Agide Jacchia as conductor at these concerts and that debut was highly successful. Evidently the large audience knew of the merits of the new leader for he was given an exceptionally cordial welcome and after the first number was greeted with such a burst of applause as fairly shook the roof.

There is no question of Mr. Jacchia's nationality once the music is under way. His first name might well be Ability, for he is all over the lot. But he gets results, such results as the "Pops" haven't developed since last fall's memorable extra session. Tonight's program will be:

Overture, "The Merry Wives of Windsor"	Nicolai
Waltz, "Waves of the Danube"	Ivanovici
Funeral March of Marionette	Gounod
Selection, "Samson and Delilah"	Saint-Saëns
Prelude to third act of "Lohengrin"	Wagner
Minuet	Bolzoni
Fantasia, "Madama Butterfly"	Puccini
Rhapsody, "España"	Chabrier
"The Star Spangled Banner"	Rossini
Overture, "La Gazzza Ladra"	Gounod
Selection, "Faust"	Mascagni
Intermezzo, "William Ratcliff"	Weber-Berlioz
Invitation to the Dance	

—The Boston Traveler, Tuesday, May 29, 1917.

NEW CONDUCTOR AT THE "POPS."

AGIDE JACCHIA, NOTED ITALIAN, PROVES WELCOME ADDITION TO CONCERTS.

PROGRAM IS ATTRACTIVE.

Agide Jacchia made his first appearance in Boston as conductor of the "Pops" last evening at Symphony Hall. A pupil of Mascagni, he is a graduate of the Conservatory of Pesaro. He conducted operatic performances in this city as a member of the Rainoff forces.

Mr. Jacchia at once showed himself a welcome addition to these concerts. He has both authority and poise, dramatic force and discretion. In its more fervent moments, his conducting resembles that of his master, Mascagni. He shows the same glowing intensity, the same fondness for broad effects.

The attractive program contained much operatic music, pieces from Gounod's "Queen of Sheba," Bizet's "Carmen," Rossini's "William Tell," Mascagni's "L'Amico Fritz." A waltz or two by Waldteufel, a minuet by Boccherini and two Hungarian dances by Brahms lent contrast and variety. An audience of good size recognized Mr. Jacchia as capable,

Overture, "The Merry Wives of Windsor"

Nicolai

Waltz, "Waves of the Danube"

Ivanovici

Funeral March of Marionette

Gounod

Selection, "Samson and Delilah"

Saint-Saëns

Prelude to third act of "Lohengrin"

Wagner

Minuet

Bolzoni

Fantasia, "Madama Butterfly"

Puccini

Rhapsody, "España"

Chabrier

"The Star Spangled Banner"

Rossini

Overture, "La Gazzza Ladra"

Gounod

Selection, "Faust"

Mascagni

Intermezzo, "William Ratcliff"

Weber-Berlioz

—The Boston Herald, Tuesday, May 29, 1917.

JACCHIA'S DEBUT AT POVS BRILLIANT.

Agide Jacchia, making his debut last night at the "Pop" concerts, proved himself at once a conductor of brilliant talents and the man whom the management has sought. He has individuality, dominating yet not aggressive; his authority is instant and unquestioned; his style is that of the sensitive musician, distinctly Latin in its fervor and poignancy, yet escaping the boisterousness of too many of his compatriots, and he knows how to build a well relieved and contrasting program.

An Italian, he nevertheless conducted music from "Carmen" with an exquisite sense of its brilliance and sparkle, and gave to the fine old minuet of Boccherini its just, quaint and mellowed elegance. The "William Tell" overture, played as these concerts in no recent times have heard it, gave him an excellent opportunity in the spirited final movement, done with admirable and telling variety in nuance.

His regard for Puccini's long melodic line and vitalizing accentuation gave distinctive beauty to the excerpts from "La Bohème" and made the rarely heard intermezzo from "L'Amico Fritz" a feature.

Particular interest attached to this performance, and the superb, recreating one of the well worn intermezzo from its successor, "Cavalleria Rusticana," by reason of the fact that Jacchia was a pupil and assistant to Mascagni at the Conservatory of Pesaro, and came with him on his ill-fated tour to this country.

A conductor of constant operatic experience—in this country as chief with the Montreal and Century (New York) companies—Mr. Jacchia is at home particularly in the operas of his fellow countrymen, Ponchielli's "Dance of the Hours" from "Giocanda," was to be remarked for its variety in dramatic and lyric moods, its fine rhythmic sense and wealth of color.

With this superb orchestra at his command, and with continued association, Mr. Jacchia should speedily restore the "Pop" concerts to their traditional brilliance and characteristic gaiety, for it is clear he does not confound their atmosphere with that of the symphony season.—The Boston Globe, Tuesday, May 29, 1917.

NEW AMERICAN SINGERS FOR CHICAGO OPERA

**Maestro Campanini Will Summer at Asbury Park—Boeppler's Singverein in Closing Concert—Solomon Golub's Yiddish Program—Sturkow-Ryder Film
Featured—Roy David Brown Presents Pupil—American Conservatory
Commencement Program—Carolyn Willard's Summer Course
—Louise St. John Westervelt Pupils Heard—Arthur Kraft Busy—Other Local Items of Interest**

Chicago, Ill., June 4, 1917.
General Manager Cleofonte Campanini has engaged several new American singers for the Chicago Opera Association, including Margery Maxwell, Diana Bonnar, Marie Purzan and Ruby Evans, sopranos.

CAMPANINI TO ASBURY PARK

Cleofonte Campanini and Signora Campanini will spend their summer vacation in the new Monterey Hotel at Asbury Park, N. J. Signor Campanini, who is now in Chicago looking after the interests of the Chicago Opera Association, stated to a representative of the MUSICAL COURIER that he would leave the Windy City at the end of June, desirous of enjoying hot weather during the summer months, to be ready for the cold wave in Chicago during the winter season. "Italians like hot weather, and I am told that in Asbury Park we will find the climate that we love so much," said the general director.

WILLIAM BOEPPLER'S SINGVEREIN IN CLOSING CONCERT

The Erholung-Singverein, William Boeppler conductor, closed its season Sunday evening, May 27, with a charity concert in the Auditorium. This was the concert scheduled for April 15 and postponed until last Sunday evening on account of Conductor Boeppler's illness. These columns have often contained words of praise for this excellent conductor and the work of the different societies so well directed by him is well known. Mr. Boeppler is a conscientious and untiring leader who gets out of his choristers the best that is in them and thus the concerts given by his chorus are always a source of delight. This occasion was no exception to the rule and its accomplishments in the Brahms "German Requiem" was of that high order. Beautiful shading, a tone of engaging charm, delightful

pianissimo and fortissimo work and precise attacks were the salient points which characterized the Singverein's work. Not only is Mr. Boeppler an excellent chorus leader, but he understands also how to lead an orchestra—a rarity among chorus conductors—as he has demonstrated on more than one occasion. The sixty members of the



WILLIAM BOEPPLER.

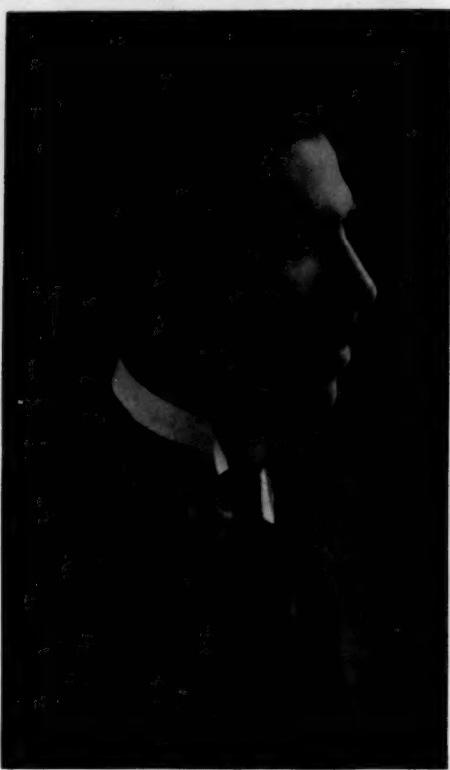
Chicago Symphony Orchestra followed his beat well and gave good support to the singers.

Mabel Corlew Smidt, soprano; Louis Kreidler, baritone, and William Middelschulte, organist, were the assisting artists. The soprano gave a good account of herself in the "Requiem" and won much applause. This writer heard Mr. Kreidler only in the "Requiem" and his

work in this left nothing to be desired. Mr. Kreidler's baritone was used to excellent advantage and he won success unquestionable. In the first part of the program Mr. Kreidler sang "An jenem Tag" from Marschner's "Hans Heiling." The program opened with "The Star Spangled Banner," following which the orchestra under Conductor Boeppler played Beethoven's "Egmont" overture and the chorus sang Mendelssohn's Psalm 100 unaccompanied. These were not heard.

SOLOMON GOLUB'S YIDDISH SONG RECITAL

Unique and interesting was the recital of Yiddish songs offered Sunday evening by Solomon Golub in the Louis XVI room of the Hotel Sherman under the auspices of the Chicago Hebrew Oratorio Society. Not only is Mr. Golub a singer, but he also is a brilliant young composer as was demonstrated by the five works from his pen. Reisin's "A Gesind salbe acht" (a family of eight) which Mr. Golub set to music is the charming number with which the recitalist opened his number. Following this he sang numbers by Perez-Gelbhardt, Gordon-Brounoff, Frug-Rusotto and his own "Cup of Tears." The latter contains somber though beautiful music and Mr. Golub interpreted it with emotion and expression. His music is admirably suited to the words of the different poems he has chosen to set to music. Mr. Golub possesses a voice of sympathetic quality, which he uses with beautiful expression and skill. He is a young composer whose work along these lines seldom followed should bring him much success. A



SOLOMON GOLUB.

large and extremely enthusiastic audience filled the Louis XVI room and accorded the recitalist-composer a rousing reception. Later Mr. Golub sang his own "Cradle Song," "A Legend," "A Simchas Torah Tenzel" and "Lamentation," besides "A Driver's Song" by Saslawsky.

The introductory by Maurice Rosenfeld, the well known pianist and lecturer, made the program doubly interesting, as his thorough explanations of the development of Jewish

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music and the work of Jewish composers enlightened the listeners. Mrs. J. Polak, viola player, and Ethel Polinsky, accompanist, assisted.

Society of American Musicians' Concert

The fourth concert of the series given under the auspices of the Society of American Musicians in Fullerton Hall, Art Institute, Sunday afternoon was unusually interesting. There was a performance of a string quartet by Frederic Converse and a piano quartet by Arthur Foote. Those taking part were Mabel Woodworth and Milvina Neilson, violinists; Olive Woodward, viola; Elizabeth Olk-Roehlk, cellist, and Oscar Wagner, pianist. Ethel Edith Jones, mezzo-soprano, also participated and her singing of "La Columba" and "The Daisy's Song" by Kurt Schindler; "A Memory," Blair Fairchild; George W. Chadwick's "Thou Art to Me" and John Alden Carpenter's "Don't Ceare," added much to the afternoon's enjoyment. Miss Jones is a charming vocalist who wins her listeners from the start and she received large share of the audience's applause. She is from the class of that favorably known instructor, Louise St. John Westervelt.

Sturkow-Ryder Film Featured at Convention

One of the features of the big banquet given at the Congress Hotel by the National Piano Manufacturers' Convention, was the Essanay moving picture of Mme. Sturkow-Ryder playing the "Polichinelle" by Rachmaninoff.

Roy David Brown Presents Pupil

Roy David Brown presented one of his most talented students, Albert Penn, in a piano recital Thursday evening, May 31, before a large and appreciative audience. Mr. Brown, since establishing himself in Chicago, has become a prominent figure in the musical profession. His students are presented in recital from time to time, and their work is always highly creditable and speaks for the efficiency of Mr. Brown's instruction. Mr. Penn, the recitalist on Thursday evening, further evidenced this fact by his musically and artistic interpretation of his program. For his playing of the gavotte from Bach's G minor suite, Schumann's F major "Nachtstück," Liszt's "Liebestraum," No. 3, and Brahms' Hungarian dance No. 6—his first group—Mr. Penn won much praise from his many listeners. The pianist entered into the spirit of the Grieg sonata, op. 7, besides displaying many technical excellencies. The listeners were so enthusiastic in their approval of the young pianist's work that he was obliged to respond to an encore. MacDowell's "To a Wild Rose" was added and it, too, won more applause. With a Chopin group he closed the program. Alma Perry, the possessor of a sweet soprano voice, assisted and delighted with numbers by Puccini, Campbell-Tipton, Sans Souci, Dell' Acqua, Woodman and Spross.

Jessie Comlossy at N. P. M. A. Banquet

So well liked was Jessie Comlossy's playing on the new Baldwin concert grand piano in its showrooms recently that the gifted pianist was engaged to exhibit the instrument at the banquet given last week in the Congress Hotel by the National Association of piano men. Miss Comlossy charmed her listeners with Rachmaninoff's prelude and Sterenberg's concert etude.

American Conservatory Commencement and Notes

The annual commencement exercises and concert of the American Conservatory will take place Tuesday evening, June 12 at the Auditorium. The following program will be given: "America," sung by audience; concerto for organ and orchestra, in D minor, cadenza by Wilhelm Middelschulte (Guilmant), Otto Hirschler; concerto for piano No. 5, first and third movements (Saint-Saëns), Gerda Rosenlof; "Symphonie Espagnol," first movement (Lalo), George Perlman; aria, "Vissi d' arte" from "Tosca" (Puccini), Florence French; concerto for piano in E flat, op. 73, first movement (Beethoven), Theo Ansbury; concerto for violin in A minor, first movement (Goldmark); Stella Roberts; recitative and aria, "Softly Sighing," from "Der Freischuetz" (Von Weber), Alma Alpers; concerto for piano in A major (Liszt), Adelbert Huguelet; Adolf Weidig, conductor; address by Karleton Hackett; awarding of diplomas, certificates, gold and silver medals by the president and associate directors.

The annual contests for medals and honors in the piano, vocal and violin departments at the American Conservatory, took place this last week. The results in the collegiate class of the piano department were as follows: Edna May Baker, first gold medal; Alice Webber, second gold medal; Stanislaus Sterbenz, third gold medal; others received honorable mention.

In the violin department, advanced class, Vera Anderson won the first medal, Nesta Smith the second medal, and Samuel Dolnick the third medal. In the moderately advanced class, Thelma Olms received the first medal, and Ruth Lewis the second.

The children's class at the American Conservatory were heard in recital Saturday afternoon, June 2, at the Conservatory Lecture Hall.

The annual examination and contest in the intermediate department in piano at the American Conservatory was held on Monday, May 28. Beatrice Jelinek won the first medal. Viola Budinger the second, others were awarded honorable mentions.

Carolyn Willard's Summer Classes

As in the past seasons, Carolyn Willard's summer piano school will be in Union City, Mich., on the Saint Joe River,

from June 29 to August 13. Miss Willard, the widely known pianist and instructor, will also return to her Fine Arts Building Studio one day each week throughout the summer, for the benefit principally of such out-of-town students as come here on account of the city summer activities, in contrast to those who prefer summer study in country surroundings at her Union City summer home, where Miss Willard will also have her own programs for next season in preparation.

A pupil of Miss Willard, Geneva Chacey, who on May 15 played so successfully at the Auditorium for the P. E. O. Sisterhood, will give a program June 22 in the Recital Hall of the Fine Arts Building, repeating it afterwards in Union City, July 3.

Louise St. John Westervelt Pupils in Recital

Some twelve students from the class of that prominent Chicago vocal teacher, Louise St. John Westervelt, were heard in recital Friday evening in a varied and interesting program. A numerous gathering listened throughout the evening to the different singers and demonstrated its delight by abundant applause for each performer. A fact worth mentioning also is that the entire audience remained until the very last number, so interested and pleased it was with the young vocalists' work. That Miss Westervelt has a most representative and active class is well known, and on this occasion her students' work spoke volumes for the excellent training received under her able tutelage. She may justly be proud of their work on Friday evening, as it was of a high order. The writer reached the hall in time to hear Carrie Burtis sing Coombs' "Her Rose" and Clough-Leighter's "The Nightingale Has a Lyre of Gold" in a charming manner. Honor Winer followed with "All the World Awakes" (Rogers) and "Mai" (Hahn), winning hearty applause. Delightful indeed was Marjorie

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The programs for the lecture-recitals by Walter Spry are as follows: The Importance of the Study of Classical Masters; illustrations—fantasia from sonata in C minor (Mozart), andante from "Surprise" symphony (Haydn), sonata, op. 90 (Beethoven). The Benefits of Polyphonic Playing to Modern Technic; illustrations—chaconne in G (Handel), English suite, G minor (Bach), impromptu, A flat, nocturne, D flat, ballade, A flat (Chopin). Cultivation of the Imagination Through the Romantic Composers; illustrations—Schubert, Mendelssohn, Schumann. Tendencies of the Modern Composers; illustrations—Brahms, Liszt, Tschaikowsky and Debussy. Salon Composers; illustrations—Moszkowski, MacDowell, Edouard Schmitt and Cyril Scott.

Arthur Kraft Busy

Arthur Kraft, the well known tenor, has had a very busy season. During the month of May he filled eleven important engagements, including appearances at the Kankakee (Ill.) Festival, singing as soloist with the Paulist Choristers in Detroit, Port Huron, Saginaw and Grand Rapids, the first week in May. Later in the month Mr. Kraft appeared at the May Festival at Eureka, Ill., singing in "Elijah"; on May 23 he appeared in "Israel in Egypt" at the Tri-City Festival, given in Rock Island and Davenport cities. May 24 he sang at the festival in Beloit, Wis., in "St. John's Eve," and on May 25 at a concert given under the auspices of the Illinois Training School for Nurses.

Mr. Kraft has been in great demand all through the season and is one of the most successful tenors in the Middle West.

Bush Conservatory Items

Violet Bourne, pupil of Julie Rive-King of Bush Conservatory, and protégée of the Chicago Rotary Club, was soloist last Thursday afternoon at the National Music Show at the Coliseum. This young artist created quite a sensation in her interpretation of the Liszt twelfth rhapsody which was heard very clearly in every part of the Coliseum. Violet Bourne is a young player of very exceptional ability and big things are prophesied for her future.

Mrs. M. Giltner Robinson, contralto, pupil of Charles W. Clark, appeared in joint recital with Edmund Keane, of London, England, interpreter of Shakespearean readings. The program was given in the studios of the Auditorium Lyceum Bureau, Saturday evening, June 2. May Belle Wells, pupil of Edgar A. Nelson, was the accompanist.

Martha Kennedy and Dorothy Neill, pupils of Mr. Clark, appeared in a duet from "Hansel and Gretel" Friday evening, June 1, at the Ravenswood School.

The commencement exercises of the Bush Conservatory will be held in the Bush Temple Theater from June 11 to June 15. During commencement week there will be two programs a day in the theater, one in the morning and one in the evening.

During the five weeks' summer term there will be weekly recitals given by artists and students. The following artist recitals will be given by members of the faculty: June 28, Charles W. Clark, baritone; Edward Collins, pianist, July 5, Guy H. Woodward, violinist; Justine Wegener, soprano. July 12, Julie Rive-King, pianist; Herbert Miller, baritone. July 19, Grace Stewart Potter, pianist; Rowland Leach, violinist. July 26, Mae Julia Riley, reader; H. Wilhelm Nordin, baritone.

JEANNETTE COX.

Yvonne de Tréville Aids the Canadian Red Cross

Yvonne de Tréville's success in the "Bell Song" from "Lakmé" and "The Bells of Rheims," by Lemare, at the recent Canadian Red Cross concert, obliged the famous coloratura soprano to respond to an encore. Her singing of "Red Is the English Rose" met with the same result, and she has promised to repeat these numbers at the Macdougal Alley Festa, which is being organized by Mrs. W. K. Vanderbilt, Jr., Mrs. Harry Payne Whitney and others. Mme. de Tréville is an active member of the Patriotic Song Committee, and will sing on France Day, June 7, at the evening concert.

Boshkos Will Assist in Macdougal Alley Fete

Nathalie and Victoria Boshko will play at the Allies' Festival to be held in Macdougal Alley, Washington Square, New York City, on Wednesday evening, June 6. The festival will last three days, during which time many prominent New York artists have offered their services.

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John T. Watkins Conducts the Semiannual Event—
Splendid Program With Christine Miller, Soloist

In conformance with the agreement between the active and subscribing members of the Scranton Junger Maennerchor, that two concerts be given each year, a very interesting program was presented on Monday evening, May 28, before a large and enthusiastic audience. This splendid body of singers, under the direction of John T. Watkins, displayed to advantage those qualities of vocal and technical ability which have won for it numerous trophies and a place in the front rank of such organizations. From the first number by the chorus, "Break, Break, Break" (John Hyatt Brewer) to the Pilgrims' chorus from Wagner's "Tannhäuser," which was sung by special request, the Maennerchor demonstrated anew its merit in as far as the praise which has been accorded it is concerned. In a musical jest by Richard Gence, "Italian Salad," the Maennerchor had the assistance of Thomas Beynon in the solo part. Mr. Beynon also sang the solo part in the old English numbers, "Drink to Me Only with Thine Eyes," most creditably. In Arthur Foote's "The Farewell of Hiawatha," David Jenkins sang the solo part with fine effect. A number which aroused the genuine delight of the audience was Stephen Adair's "The Holy City," which was sung with rare beauty of tone and interpretation.

Christine Miller was the soloist of the occasion, scoring that splendid success which invariably attends her every appearance. The aria, "My Heart is Weary," from "Nadesha," showed her marked gifts for the dramatic and her unusually beautiful contralto voice to advantage. Her second group included "The Year's at the Spring" (Mrs. Beach), "Die Obloesing" (The Relief), by Hollander, "Deep River" (Burleigh), "Don't Ceare" (arranged by Carpenter) and Hoperkirk's arrangement of "My Love's But a Lassie," her singing being marked by impeccable technic and a joyous abandon which won for her prolonged applause. "Dark and Wondrous Night," dedicated to Miss Miller by A. Walter Kramer, "Lullaby" and "Daybreak," by Eugene C. Murdock, "Vergebliges Staendchen" (Brahms) and Sidney Homer's "How's My Boy" made up her final group, and so insistent was the applause that she was obliged at length to give an encore, Oley Speaks' "When the Boys Come Home," being given with thrilling effect. Miss Miller also sang the solo part in the old favorite, "Carry Me Back to Old Virginny" with the Junger Maennerchor, and also in "The Star Spangled Banner" which brought the program to a close. With this as a closing number and "America" as an opening one, the program held a patriotic thrill for every loyal American present.

Special praise is also due Llewellyn Jones, pianist, whose accompaniments are those of a thorough musician, and to Bauer's orchestra which assisted in making the occasion memorable.

President Woodrow Wilson, Hon. Martin G. Brumbaugh, governor of Pennsylvania, and Hon. Charles E. Hughes, ex-justice of the United States Supreme Court, are honorary life members of the Junger Maennerchor. Last fall, that organization had a membership campaign, it being the plan to obtain 500 members. So well did the work succeed that 820 members were secured, which has since increased to more than 850, and includes judges of Lackawanna county, councilmen of Scranton, the Mayor of that city, bankers, professional and business men, etc. It has ever been the aim and purpose of this body to raise the standard of male chorus work in this country, nor has the work been in vain to judge from that which has been accomplished. And of the quality of that work, New York music lovers were given an opportunity to judge, when that body sang the Berlioz "Requiem" at the Hippodrome, early in April.

Delightful Playing Heard at Carl M. Roeder's Pupils' Recital

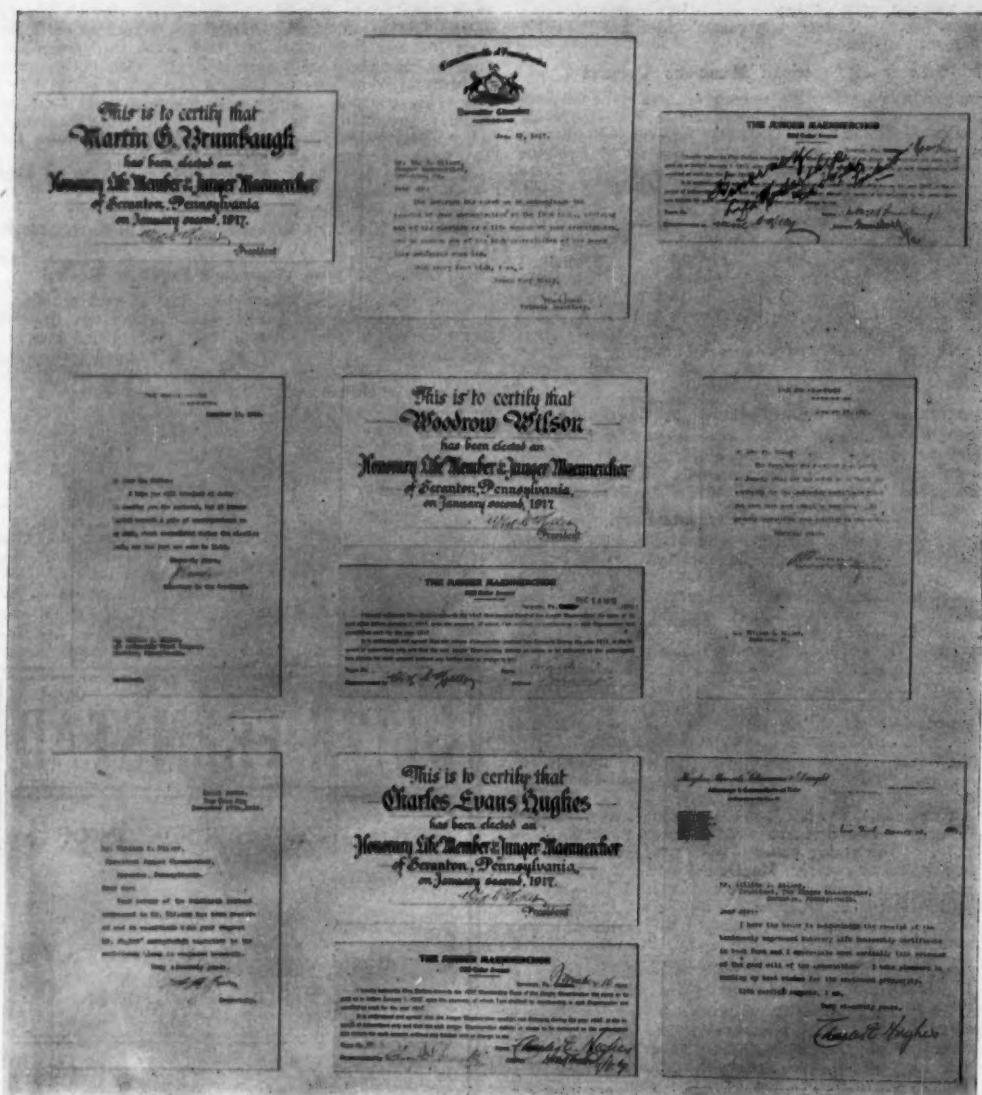
Carl M. Roeder gave his annual pupils' recital at Chickering Hall, on Saturday afternoon, May 26. There was a large attendance which listened with attention and pleasure to the interesting program.

A feature of the afternoon was the playing of Mrs. Roeder's little daughter, Dorothy, a little girl between the ages of ten and twelve. She rendered what seemed to the writer really difficult music for one so young, in a delightful manner, playing with accuracy, firm touch and much expression. Her numbers included "Invention" (Bach), "Scotch Poem" (MacDowell), "Nocturne" (Grieg), and "Papillons" (Ole Olsen).

Saint-Saëns' "Rhapsodie D'Auvergne" was played by Ruth Nelson with Mr. Roeder playing an orchestral part on a second piano. Olive Hampton also gave a selection for two pianos, Rubinstein's concerto in D minor (first movement) with style and grace. Others who appeared were Helen Wittner, Mary Donovan, Eleanor Anderson and Adelaide Smith, all advanced pupils, who played with assurance. Mr. Roeder's pupils are all talented to a high degree and show his teaching and their own application to his methods in their work.

Clara Novello Davies' Pupil Sings at Yonkers Church

Maude Clancy, the Irish contralto and pupil of Clara Novello Davies, was recently the guest of Mr. and Mrs. T. Kennard Thomson, of 1 Madeleine Drive, Yonkers, New York. While there she was persuaded to sing at the morning service at St. Andrew's Episcopal Church. She sang the offertory solo, "Abide With Me," with beauty,



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volume and range of voice which amazed and delighted everyone. Her voice seems to be peculiarly adapted to sacred music and selections requiring pathos, and to them she gives wealth of expression.

Everyone in Yonkers who was fortunate enough to hear her on Sunday morning, May 27, is anxiously hoping for the pleasure again.

Dai Buell's First Graduation

Dai Buell, who has been called by a leading New York artist "The most beautiful girl on the concert stage," is very proud, yes, very proud indeed. She has had her first graduation. Not that, of course, Miss Buell herself has just completed a course at some boarding school. No; Miss Buell, although still very young, has left her preparatory school days behind. Reference is made to her piano class in Newton Center, Mass., which the talented young American pianist has been instructing during the few lulls in a long and busy concert season.

Graduating ceremonies of this class, which includes, Miss Buell quite naturally believes, more than one Carreño or Rubinstein, occurred on the evening of Monday, May 28.

Washington Conservatory Emphasizes Ensemble Work

On June 30 the Washington Conservatory of Music will close another season of musical endeavor. The reopening is scheduled to occur on September 23, and from present indications next year promises to be equally prosperous. Dr. Ladovich, president of the conservatory, teaches the method of Leopold Auer, and the violin department under his direction is doing excellent work. Mme. C. Curth Grant is head of the piano department, and the vocal department is in charge of Isabel Garvin Shelley. Dr. Ladovich is a firm believer in the efficacy of ensemble work as soon as the student is able to participate, and the weekly orchestral class testifies to his good judgment in this matter.

Russian Concert Pianist to Teach

Vera Kaplan Aronson, the gifted Russian concert pianist, who introduced herself so auspiciously well this spring at her recital in the Blackstone Theater of Chicago under the management of F. Wight Neumann, has been prevailed upon to devote a part of her time to teaching. From June 15, at her charming villa, 824 Oakwood avenue, Wilmette (phone 921 J), the delightful

North Shore summer suburb of Chicago, the talented Russian concert pianist will accept a limited number of piano pupils for instruction. Having had considerable success as an instructor in Europe prior to her coming to America, her decision to devote a part of her time to teaching will be greeted with pleasure by many an aspiring pianist. Applications and inquiries for terms or other information may be directed to the above address.

Suggestions Regarding Community Music

In the May issue of The Playground, the magazine of the Playground and Recreation Association of America, there is an article by Raymond Walters, entitled "The Bethlehem Bach Festivals—A Community Enterprise." In the course of his remarks, Mr. Walters makes the following statements at the request of the editor for the benefit of those who in other parts of the country are struggling with the problems of community music.

Whatever the form of community musical endeavor, there should be obtained somehow an assured financial basis. It is this assurance that enables conductor and choir in Bethlehem to do their work without worrying about the inevitable money deficit of the festival.

The conductor must be a musician of vision, persistence and infectious enthusiasm. He ought to be given complete power within his sphere. A composition cannot be interpreted through legislation. For results the conductor should be an autocrat.

Singers with trained voices are not necessary to make a good chorus. Dr. Wolfe declares that he is delighted to have choir members with only fair voices, or even poor voices—if they possess earnestness and spirit.

There is danger in overorganizing a chorus, Dr. Wolfe believes; in having by-laws, dues, fines, and a multiplicity of committees. The least possible government in these respects has proved the best in Bethlehem. A membership secretary who will keep after singers and somehow make them attend is a pearl of great price.

The Bach Choir's success has come in concentrating upon the work of one composer. But unless there is as good a reason in other cases, limitation to one composer is not a policy to be advised, in Dr. Wolfe's judgment.

There is, to sum up, no insurmountable obstacle to other community choruses equaling what the Bach Choir has accomplished. The qualities called for are not genius nor exceptional beauty of voice, but fair musical intelligence and ardor that endures. The reward is, as Bach singers will testify, that the work adds inches to their spiritual stature, and they know the joy that comes with artistic achievement.

Another Eddy Brown Success

A sold out house greeted Eddy Brown, the gifted violinist, when he appeared at the Brooklyn Academy of Music recently. That success which has been the well deserved portion of this artist wherever and whenever he has appeared marked his playing on this occasion, his audience according him most enthusiastic applause.

Interesting "Pop" Concert for June 10

A very interesting program is promised by the Orchestral Society of New York; Max Jacobs, conductor, to those attending the fourth "pop" symphony concert at the Standard Theatre, Broadway and Ninetieth street, New York, on Sunday evening, June 10, at 8:30. The orchestral numbers will consist of Mendelssohn's overture, "Fingals Cave," "Russian Fantasia" (Glinka), and ballet suite, "La Source" (Delibes). The soloists on this occasion will be Francesca Marni, soprano, and Ethel Ganz, pianist. Miss Marni will sing an aria from "Aida" and several songs by Hans Kroll, while Miss Ganz will play Rubinstein's piano concerto and Liszt's second Hungarian rhapsodie, No. 2.

Marie Stone Langston in Demand as Columbia

Marie Stone Langston has been kept busy of late singing "The Star Spangled Banner" in the garb of Columbia at war benefits, her lovely voice and statuesque beauty rendering her number one of the most effective on the program. Among her advance bookings for next season may be mentioned a return engagement, October 30, at War-



MARIE STONE LANGSTON.

ren, Pa.; November 1, at Wilkes-Barre, Pa.; November 14, a return engagement at Lancaster, Pa.; November 22, Chambersburg, Pa.; December 20, at Butler, Pa.

BALTIMORE

Baltimore, Md., May 31, 1917.

The Music School Settlement, which was started four years ago with twenty pupils, in a small house in the crowded part of the city, has made a successful bid for more ample public recognition, this year, by means of a most interesting concert given last Friday. The success of the school has been remarkable, more than 350 pupils being now enrolled. Large sums of money must be made, or given, to support the enterprise as prices for lessons are merely nominal and music and instruments are in most cases furnished by the school. A long list of fashionable patrons was secured for this year's concert, which is probably the first to have been given away from the school. The wonderful garden of E. H. Bonton, of

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Roland Park, was loaned for the occasion, thus providing a setting of the greatest natural beauty. The concert took place on an oval which overlooks a beautiful sunken lily pool, at the bottom of a large circular declivity. A large and fashionable audience assembled to hear the children who acquitted themselves excellently. The program consisted of two chorals by Bach and Schubert's "Spring Song," surprisingly well given by the junior orchestra; "Flower Ballet" and "Golden Youth," two charming little compositions by Franz Bornshein, orchestral director of the school, as well as a "Waldteufel Waltz" and Burgenmen's "Cortège Nuptiale," excellently played by the senior orchestra; Bachmann's minuet for violin, played by a talented little fellow only six or seven years old, by name John Cohen; a cornet solo by Leo McConville, who has made a good start on his path to the Baltimore Symphony Orchestra, Gustav Strube, conductor, where we trust his ambition leads him; and a thoroughly charming presentation of Kreisler's arrangement of the Francoeur "Siciliani" and "Rigaudon," by little Michael Weiner, whose playing is distinctly out of the ordinary. The affair closed with a series of pretty English country dances, arranged and rehearsed by Esther Gottlieb.

An All-Baltimore Service

A unique and interesting festival service was held at Emmanuel Church, Tuesday night, under the direction of the local chapter affiliated with the American Guild of Organists, with the assistance of the choir of the church, trained and directed by F. L. Erickson, the organist. The entire musical program was from the manuscripts of local members of the Guild, several of the numbers having been composed for this service. The order of the service was as follows:

Organ prelude, "The Mountain at Eventide," Harry S. Weyrich; processional hymn, No. 458 (composed for this service); Charles A. R. Wilkinson; "Benedictus Es Domine" (composed for the choir of Emmanuel Church and inscribed to the organist, Mr. Erickson); Howard R. Thatcher; Psalter, Psalm 24 (composed for this service); Alfred R. Willard; Magnificat and Nunc Dimittis, G. Thompson Williams; anthem, "Ave Verum," C. Cawthorne Carter; theme and variations, Harold D. Phillips, A. M., Mus. Bac., F. R. C. O.; hymn No. 570 (in memoriam), the Rev. J. S. B. Hodges, S. T. D.; address, the Rev. Dr. Milo H. Gates; anthem, excerpts from the oratorio "Elisha," Richard H. Paters, Mus. Doc., F. G. O., A. R. C. O.; vesper hymn No. 11, Eugene Wyatt; recessional hymn (composed for this service), Frederick L. Erickson, A. B., F. A. G. O.; postlude, fantasy, J. Norris Hering, F. A. G. O.

Business Women's Class in Concert

The Choral Class of the Business Women's Council, which has been practicing all winter under the direction of Hobart Smock, made its debut Thursday night in the new assembly hall of the Y. W. C. A. The choir, composed of about forty music lovers, made a very creditable impression. Other numbers on the program were stories and recitations given by Mr. Smock in his own inimitable manner, and some violin solos by Katherine Whitelock.

Anna G. Baugher Sings

At a concert given at St. Mark's Methodist Church, Monday night, by the Ladies' Aid Society, Anna Baugher, contralto, sang Salter's "Cry of Rachel" and Novello's "Little Damozel" with her usual taste and good style. One of the new player pianos was also demonstrated.

D. L. F.

Mason-Turner "Fight On"

Sarah E. Mason is the composer and W. R. Turner the author of the words of a stirring and appropriate war song entitled "Fight On." It begins with a bugle call, and proceeds in vivacious six-eight time. Fluent melody and natural harmony, together with a range of only an octave, make the song very practical for all voices. The attention of community choruses and regimental music directors is called to this tuneful composition.

OBITUARY**Sir John James Bassett-Wootton**

Sir John James Bassett-Wootton, Ph. D., Doctor of Music, Fellow of Oxford, and at one time the possessor of a world-wide reputation as a musician, was found dead by the police in a squalid rooming house in Pittsburgh, Pa., on June 4. It is believed that he committed suicide by taking arsenic poison. Sir John was born in Birmingham, England, forty-nine years ago, and at the age of eleven toured Europe as a concert pianist and organist. He was a pupil of Brahms, Reinecke, Jadassohn and Moszkowski. He came to the United States at the age of eighteen, and, in addition to doing concert work, was dean of the School of Music, University of New York, and later director of the Rolla (Missouri) branch of the Western Conservatory, Chicago. He leaves a wife and four children.

Johann Sauerquell

Johann Sauerquell, brother-in-law of Franz Kneisel and for thirty years librarian of the Boston Symphony Orchestra, died on May 28 at his home in Boston, following a long illness. Mr. Sauerquell was born in Cernowitz, Bukowina, in 1846, and graduated from the university there. Shortly afterward he became an officer in the Austrian army, winning, at the age of twenty, a medal for service against Prussia. Later, he entered the State railway department of Roumania, and during the Turk-Russian war of 1876 was second in charge of transportation. In 1876, Mr. Sauerquell married the elder sister of Franz Kneisel, Marie, who survives him. In 1888, he became librarian of the Boston Symphony Orchestra, which position he filled until his death.



Original silhouette by Armitage.

MARIE SUNDELUS.

The accompanying interesting silhouette picture was drawn by Merle Armitage, and represents Marie Sundelius, the young and gifted soprano of the Metropolitan Opera Company. The MUSICAL COURIER prints the picture as a surprise for Mme. Sundelius, who will not see it until she gets her copy of the paper this week.

Regneas' Summer Term

Joseph Regneas, vocal instructor, announces that he will teach during July and August at "Raymond on Lake Sebago," Maine. For particulars address: Secretary, 135 West Eightieth street, New York City. Work will be resumed at the New York studio September 10.

ELIZABETH DICKSON
CONTRALTO

Elizabeth Dickson did significant singing in the "Persian Garden" cycle. Her dignity and repose in expression, her coloring and finely contrasted tonal tints, her adjustment of dynamics and excellent diction made her interpretations of her group of songs highly effective. She is an artist of splendid intelligence and sincerity of purpose.—Elmira Telegram.

Notes of an appearance in another city to follow

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MEMORIAL NIGHT CONCERT BRINGS RECORD ATTENDANCE AT BOSTON "POP"

Agide Jacchia a Success as Conductor—Fine Recital by Pupils of Laura E. Morrill—Martha Atwood Baker in Lynn and Natick—Pupils of Gertrude Edmonds Heard—Worcester Sacred Concert—Cara Sapin Returns from South—Raymond Havens in New Bedford—Notes

Agide Jacchia, the new conductor of the Symphony Hall "Pops," has established himself in a fashion that adds to both the pleasure and the success of those concerts. From his first appearance, on the evening of May 28, throughout the ensuing week, he showed himself a musician of great ability and the master of an authoritative and discerning baton. In excerpts from the Italian operas, especially, he distinguished himself, giving performances that rivaled in beauty and general excellence the pre-season "Pops" of last fall, when Mr. Pasternack officiated. The public was quick to respond to such treatment, and during the entire week the attendances were very near capacity. The Memorial Day concert, in fact, drew the largest audience for that night in the entire thirty-two years of the establishment.

The programs for the week were of the usual type presented at these concerts, but showed a larger proportion of Italian composers. On Wednesday, Mr. de Mailly played a solo for flute, a tarantelle by Jacchia. Other soloists during the week were Mr. Cella, harp, and Mr. Heim, trumpet.

Recital by Pupils of Laura E. Morrill

A number of artist-pupils of Laura E. Morrill were heard in recital on the evening of May 28 at Steinert Hall. The program was attractive. The first number, Mendelssohn's "Lift Thine Eyes," was sung by Florence Hale, Edna Howe and Lillia Snelling. The music is resplendent, and each of the singers did full justice to her lines. There followed three of the younger pupils, Marion Foster, soprano; Susan MacPherson, soprano, and Irene Boucher, mezzo, each of whom sang a song group. Diction, phrasing and artistic expression were commendable aspects of the work of each. Howard Hall, a young tenor, next sang two songs by Burleigh and Henschel. Mr. Hall was one of the pupils who appeared at Mme. Morrill's recital last season, and he showed a noticeable improvement in voice and art. Jessie Pamlin, who has achieved success in the South American field, closed the first half of the program with a group of songs by Massenet, Scarlatti and Horsman, all of which were excellently sung. The Horsman song was in manuscript and heard for the first time here.

Willoughby H. Stuart, Jr., opened the second part of the program with a group of selected songs, following which Ethel Frank and Miss Pamlin sang a duet from "Madama Butterfly." Lillia Snelling next contributed a group, including Kaun's "My Native Land," Carpenter's "The Sleep That Flits" and Homer's "Sing to Me." Miss Snelling's voice is a contralto of beautiful quality and unusual range and power. She was followed by Ethel Frank, who sang Purcell's "Passing By," Fournier's "L'Oasis" and Meyerbeer's "Omnia Leggiera." Miss Frank is unusually gifted, possessing a charming soprano and remarkable ability in its use. Florence Hale, the next singer, while not so well known by the public, likewise deserves unalloyed praise for

her splendid work. Her voice, a lyric soprano, is of surpassing beauty. The final number was Shelley's trio, "Faith, Hope and Love," sung by Misses Frank, Pamlin and Snelling, splendidly performed, and a fitting conclusion to a thoroughly delightful concert. The audience, which was large, was most enthusiastic, and Misses Pamlin, Frank, Snelling and Hale were all compelled to add encores.

Martha Atwood Baker at Lynn and Natick

A selected chorus from the graduating classes of the Lynn grammar schools, under the direction of Percy Graham, performed Lahee's cantata, "The Building of the Ship," at a big patriotic concert on May 30 at the Strand Theater, Lynn. The solo parts were sung by Martha Atwood Baker, soprano; Marie O'Connell, contralto; Ben Redden, tenor, and Albert Edmund Brown, bass.

On the following evening, Mrs. Baker appeared at a recital for the benefit of the music fund of St. Paul's Church, Natick. She sang three groups of French, Italian and English songs.

Gertrude Edmonds Presents Vocal Pupils

Gertrude Edmonds presented a number of her vocal pupils at an excellent recital on the evening of May 31 at Steinert Hall. The program was interesting and the voices generally pleasing. The pupils were Evangeline Lloyd, Mrs. Russell Harrington, Mrs. Leslie Clough, Mabel Roy, Myra Sprague, Helen Quigley, Bertha Carter Flinn, Mrs. Manuel Grassie, Helen Brewer and Mrs. Jeanne Hunter Tanner. Harris Shaw played the accompaniments.

Big Sacred Concert in Worcester

Florence MacBeth, soprano; Elvira Leveroni, contralto; Sergie Adamsky, tenor; Maurice Dambois and Max Pilzer gave a big sacred concert on May 27 in Worcester, under the auspices of the citizens' committee for war relief. The concert took place in Poll's Theater, before an audience of 2,000 or more. In addition to the solo numbers, Arthur W. Crosbie, of the ninth infantry band, conducted the Worcester Symphony Orchestra in a number of selections.

Cara Sapin Returns From Southern Trip

Cara Sapin returned last week from a Southern trip, during the course of which she gave several successful concerts. On May 16, she gave a recital at the Wednesday Morning Musical Club, of Louisville, Ky., and on May 24 she sang in New Albany, Ind., at the Treble Clef Club. Mme. Sapin was away for about three weeks, spending the greater part of that time in Louisville, where she formerly lived and has many friends and admirers.

Mme. Sapin will be one of the soloists at the annual Montpelier (Vermont) Musical Festival, June 6 and 7.

Raymond Havens Plays in New Bedford

Raymond Havens, the well known Boston pianist, gave a recital on the evening of May 30 in New Bedford. His program included Schumann's "Carneval," a group by Chopin and three pieces by Alkan, Liszt and Paganini-Liszt. The affair was well attended and a thorough success.

Notes

Evelyn Fletcher-Copp, originator of the well known Fletcher Music Method, is engaged on a lecture tour in the South. Last week she was accorded a most enthusiastic reception in Birmingham, Ala., where a number of her former pupils are successful teachers.

Howard White and his wife, Evelyn Scotney, left Boston on May 31 for Vancouver, B. C., Canada, from which place they will sail for Australia on June 6, via the steamship Niagara. They will not return to this country until February, 1918. Their Australian season includes advance bookings for more than seventy joint appearances.

Marie Sundelius, the popular Boston soprano, will give a joint recital with Cuylar Black, tenor, on the evening of June 21, at Jordan Hall. With the exception of the recent Cecilia Society concert, this will be Mme. Sundelius' first appearance in Boston since joining the forces of the Metropolitan Opera Company last fall. Mr. Black will sing here for the first time.

V. H. STRICKLAND.

The von Ende School Violin Recital

Violin pupils studying at The von Ende School of Music under Paul Stoeving united in a very enjoyable recital at headquarters May 29. Eight talented violinists shared the program, of whom three were boys and five girls. Nathan Miller played Mlynarski's mazurka with good tone. Elizabeth Wago did well in an allegro by Ten Have. Vivaldi's concerto for three violins was played by Bessie Riesberg, Tibor von Serly and John Klenner with good ensemble. Arline Turrell demonstrated her special talent in Wieniawski's "Legende." Tibor von Serly showed that he is a good, steady player in the "Ballade et Polonaise." John Klenner showed excellent tone and good expression in Vitali's "Ciaccona." One of the most brilliant performers of the evening was Bessie Riesberg, who played David's

andante and scherzo capriccioso with entire self command, combined with much dash and good tone. The judges awarded her the bronze medal. The program closed with "Capriccio en moto perpetuo," by Stoeving, the teacher of these violinists. It was extremely well played by the Misses Riesberg, Turrell, Wago and Messrs. von Serly, Klenner, Igowitz, Miller, Goldat and Burderi. Maurice Eisner was a most capable accompanist.

Phyllis La Fond Soloist at Symphony Concert

On Sunday evening, May 27, Phyllis La Fond, soprano, was soloist at the second Sunday night New York Orchestral Society, Max Jacobs, director, which was given at the Standard Theater, New York City. She sang the "Vissi d'Arte" aria from "Tosca," displaying a voice containing depth, quality and roundness, and an artistic interpretation, which won for her recall after recall. To this Miss La Fond responded and sang an encore "The Year's at the Spring" by Mrs. Beach. Later on the program she was heard again in two English songs and the "Elegie" by Massenet accompanied by Nicholas Garagusi, who played the violin obligato, exquisitely rendered by both. Miss La Fond's musical ability should win her the successful career she deserves. Following are a few press notices which have at different times appeared in reference to Miss La Fond's singing:

Phyllis La Fond, the charming soprano, delighted an audience which included many persons prominent in musical circles. She revealed a lyric voice of great purity and ample volume, with an



PHYLLIS LA FOND.
Soprano.

especially brilliant upper register, and her interpretations revealed an inner glow of temperamental feeling.—New York Press.

Phyllis La Fond, a new lyric soprano, delighted the ears, and eyes as well, of the big audience in Carnegie Hall last evening. She sang "Vissi d'Arte" with much charm, revealing beauty of tone and dramatic temperament. There were brilliancy and sparkle in the high notes and the audience was not satisfied until the last number, "The Year's at the Spring," was repeated.—New York Evening Journal.

The singer displayed a pure lyric soprano, with a brilliant upper register, good interpretative taste and an attractive stage presence. She was tumultuously applauded in the afternoon and a similar success was won by her in the evening.—New York Times.

Philip Spooher at G. A. R. Concert

Philip Spooher, tenor, was the principal soloist at the concert of the Grand Army of the Republic given at Carnegie Hall on the evening of May 30, Decoration Day, the other soloists being Marie Stoddard and Frederic Martin. Mr. Spooher sang "Our Great Land," words by Jessie Boncell and Helen Badge, music by Lulu Jones Downing of Chicago, and "The Trumpeter," by Dix, with orchestra. "Our Great Land" is still in manuscript and was heartily received by the large audience. Mr. Spooher was in splendid voice and his interpretation of these songs, which were full of patriotism, was effective. He was forced to respond to the hearty applause of the audience with several encores, among them being "Long, Long Ago," "Noble Republic" and "Keep the Home Fires Burning," all very appropriate and opportune songs for the occasion. This was a re-engagement for Mr. Spooher, he having been equally successful last year as soloist at the concert given by the Grand Army of the Republic.

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LOS ANGELES

Los Angeles, Cal., June 2, 1917.

The Los Angeles District Federation of Music Clubs and Music Sections presented compositions by Vernon Spencer at Hamburger's Theater on May 25. An interesting program was interpreted by Ann Hughes, soprano; Clifford Lott, baritone; Ruth Huntsberger, pianist, and Josef Rosenfeld. The accompaniments were played by Mrs. Halbert Thomas and Mr. Spencer. The program, too extended to give in detail, included Six Poetic Children's Pieces for piano, five baritone songs, "Scotch Romance" and "Valse Fugitive" for violin, five soprano songs, "Mazurka Fastastique" for violin.

Mr. Spencer's brilliant talent for composition was shown fully in these numbers. He was fortunate in his interpreters, Mr. Lott and Mr. Rosenfeld being particularly happy in the rendition of the pieces confided to their skill. One feature which is always in evidence in the work of Mr. Spencer is its evenness. It maintains a constantly high standard which evidences the skill and erudition of the composer, and it shows a constant flow of pure, inspirational beauty, which, however, never falls into the domain of the popular or the saccharine, thanks to the subtle refinement of the harmonic structure.

The composer was acclaimed by a large and enthusiastic audience.

The Matinee Musical

An interesting program was offered by the Matinee Musical Club at the Little Theater on May 24. Artists appearing were Mrs. Frederick Mansfield, soprano; Josef Rosenfeld, violinist, and Frank Evens and Glen Knight, pianists. Messrs. Evens and Knight played a "Chaconne" by Jadassohn for two pianos. Mr. Rosenfeld, an excellent artist, made an excellent impression in Tartini's sonata in G minor. He was accompanied brilliantly by Will Garroway. Mrs. Mansfield sang "Träume," Wagner; "Romance," Debussy; "Matiomata," Tosti; "A Birthday," Woodman; air from "Manon," Puccini; "You, Dear and I," Clark. She was accompanied by S. Camillo Engel. Her interpretations were interesting and she proved to have a voice of unusual sweetness, a charming manner, excellent enunciation and delivery, and evident musicianship.

Los Angeles Music Settlement

The Music Settlement Association was started about two years ago by the Altruistic Section of the Harmonia Music Club. In March, 1916, a home was formed at 252 South Avenue 18 and during the first month twenty-two pupils were entered. Mrs. Beach and Mrs. MacDowell were the supporters of the settlement, each giving an afternoon of their work. At the April program Marcella Craft was the guest of honor. There are at present fifty-two students of harmony, piano, violin, voice and choral work, boys and girls varying from six to fifteen years. The work is supported by voluntary gifts and the instruments are loaned by the Birkel Music Company and the Southern California Music Company, one each in the Beach and MacDowell rooms. A third room will be named after Marcella Craft. The programs are in charge of Margaret Goetz. The officers are: Mrs. W. W. Stillson, president; Carrie Freeman Stone, vice-president; Margaret Goetz, second vice-president; Ruth Hitchcock, treasurer; Grace Morgan, corresponding secretary; Penelope Cuthbert, secretary.

The Saint-Saëns Club

The Saint-Saëns Club is one of the most worthy organizations in Los Angeles. It was organized and is supported by W. A. Clark, Jr., who also plays second violin in the quartet. Concerts are given for the public without any charge being made for admission, and the highest class of chamber-music is thus offered to a public that would be unlikely to become acquainted with it in any other way.

On May 23 the Saint-Saëns Club gave a program consisting of Schubert's quartet, op. 125, No. 1; "Berceuse," Iljinsky; air, Bach; and Nawratil's quintet, op. 17.

Interest for the musician centered largely about the Nawratil number, this being in the nature of a novelty. It proved to be a very lovely work, full of originality and beauty. It was splendidly played, and this same also may be said of the other numbers on the program.

The soloist of the evening was Will Garroway, the regular pianist of the organization. He played Chopin's scherzo in B minor, two Liszt numbers, étude in C sharp by Bortkiewicz and a canzonette by himself, which proved him to be a composer of worth as well as an excellent interpreter. He possesses a big, virile style, genuine emotion without any emotional excess, and a finely developed clarity of technic. His work was altogether interesting, and he has the sort of personality which holds the attention of the audience. His playing was greatly enjoyed, as was that of the quartet.

Notes

At the residence of Mr. and Mrs. Richard Molony a program of songs was offered on May 25 by Mercedes Cieselska, soprano. A well selected program, including works from the classic school as well as many of the moderns, especially the modern Russians, was rendered.

Archibald Sessions, one of the most noted organists in Los Angeles, presented his pupil, Charles Elliott Anderson, in an organ recital, May 25, at the Highland Park Presbyterian Church. The writer was unfortunately unable to be present, but knowing Mr. Sessions' high artistic ideals, it is safe to say that he would present no pupil who was not thoroughly efficient. Mr. Anderson was assisted by Bertha Winslow-Vaughn. The program included works by Guilmant, Simonetti, Callaerts, Dubois and others.

F. P.

Herman Sandby in Wilmington

Herman Sandby, the cellist, who has been achieving marked success in the concert field during the past season, appeared in recital with Harry Richard Cox, tenor, singer of American songs, at Wilmington, Del., recently. Mr.

Sandby delighted every one with his splendid interpretations, his numbers including the "Elegie" of Fauré, three numbers by Sibelius, a group of Scandinavian folksongs which he had arranged, "Nur wer die Sehnsucht kennt" (Tschaikowsky-Sandby), "The Swan" (Palmgren-Sandby), "Gypsy Song" (Dvorák-Sandby), and the "Spanish Dance" of Popper. His success was marked, the audience applauding with unmistakable enjoyment of every number. Mr. Cox sang numbers by Rubinstein, Rimsky-Korsakoff, Grieg, Wolf, Cornelius, Liszt, Von Fielitz, Nevin, Dichmont and Rogers.

Louis Siegel's Experiences En Route to Spain

An interesting letter has just reached this country from Louis Siegel, violinist, who reached Cadiz, Spain, from the United States during the second week in May. Mr. Siegel left this country in company with Pablo Casals, cellist, for a long series of engagements in Spain.

"Our voyage was remarkably dull during the first part of our trip," writes Mr. Siegel, "but the last days were a



LOUIS SIEGEL.

perpetual nightmare of U-boat scares—not that we were torpedoed or were shelled by one—not that. If we had been, I think every one on board would have felt genuinely relieved. The suspense was terrific; it seemed fairly to drag you down. Night and day we wore our life belts; four times the alarm was given that a U-boat was in sight—always, of course, a false alarm. Twice ladies on board fainted when the alarm was passed. Once the captain altered the ship's course suddenly and began to zigzag in a most remarkable fashion. We all thought, of course, that the great meeting so long expected had come. One kind lady at my elbow went into hysterics, another ran to her

cabin for a Japanese kimono, the gift of a dear friend of hers from Kokoma—which "she just couldn't let sink with that old ship!" To cap the climax, the captain ordered us all to our lifeboat stations, and what a heterogeneous mass of odds and ends the good people on that excellent steamer brought along. Suit cases, wardrobe trunks, theatrical cases, grips, English bags, pillows, mattresses, even hot water bottle. In the tumult every lady on board seemed far more anxious to save her personal belongings than she did herself—a most interesting proof of feminine psychology under stress. Finally it was learned a lookout sailor had merely sighted a floating spar which caused a ripple in the water and that there was no submarine.

"We passed many warships en route; and twice were hailed by French patrol boats. Here in Spain you can perceive a great change from former times. People seem apprehensive; there are many mutterings of trouble, particularly of labor troubles. I found a great deal of regret that Spain did not openly champion the Allies' cause."

"I don't know what the music situation will be here. The war, of course, has had its effect, but I really feel an artist has more chance here than in America, now crowded with so many Europeans."

"Friends met us on the dock and told us the country was ours. I hope it will be."

Marian Vervy to Give Chicago Recital Early in October

Marian Vervy, the charming American soprano, who has been singing in recitals and orchestral concerts during the last two months, closed her second concert season under the management of Annie Friedberg, with a concert for the Alliance Française on May 25.

Miss Vervy's first Chicago appearance will be at the Kinsey Musicales early next October.

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Chicago Daily Tribune.

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Samoiloff Pupils in Chamber Music Hall

Fifteen pupils of Lazar S. Samoiloff collaborated in a recital before an audience which packed Carnegie Chamber Music Hall, New York, May 26. Dorothy Spinner has a beautiful lyric soprano voice, and sang "Vilanelle" and a Wolff song with resonance and expression. Jeanette Arens has a voice of velvet quality, and sang the aria from "Le Cid," and a Strauss song as encore, with ability and understanding. Both young women united in the duet from "Norma." Ben Reuben is one of the long time Samoiloff pupils, member of the Abora Opera Company, etc. He sang his aria, and an encore, "Rolling Down to Rio," in such style as to win prolonged applause. Miss Nagel made a very favorable debut; she has a light, but colorful voice, under good control. May Strang showed improvement since last heard, singing with greater ease. Miss Meirovitz, mezzo soprano, also a debutante, made a pleasant impression, her voice having unusual possibilities, allied with a graceful appearance. Anita Cahill, a sweet young girl, sang artistically songs by Luzzi, Gretchaninoff, and "I Hear You Calling Me" as encore. Her crescendos and decrescendos on high tones showed excellent control. Martin Haydon, well known in the Broadway productions ("Princess Pat," etc.), sang songs with round, resonant baritone voice, prognosticating early star appearances in such productions. Miss de Loca, contralto, has an attractive appearance, is musical, and has dramatic talent. Jean Barondess, the operatic soprano, just returned from successful appearances in Porto Rico and elsewhere, singing both lyric and dramatic roles, sang a group of songs by



ESTER FERRABINI

Soprano, one of the artists who has been engaged for principal roles with the Sigaldi Opera Company, which is to give a season of opera in Mexico City under the auspices of the Government next autumn. Mme. Ferrabini will appear in the roles of Fedora, Tosca, Manon, Zaza and others of her repertoire.

his compatriots, and he knows how to build a well relieved and contrasting program."—The Boston Globe, May 29.

The program which Mr. Jacchia chose for his second evening is given as proof of the maestro's eclectic taste and of the fact that he has not influenced in his choice by any political motives. It was as follows:

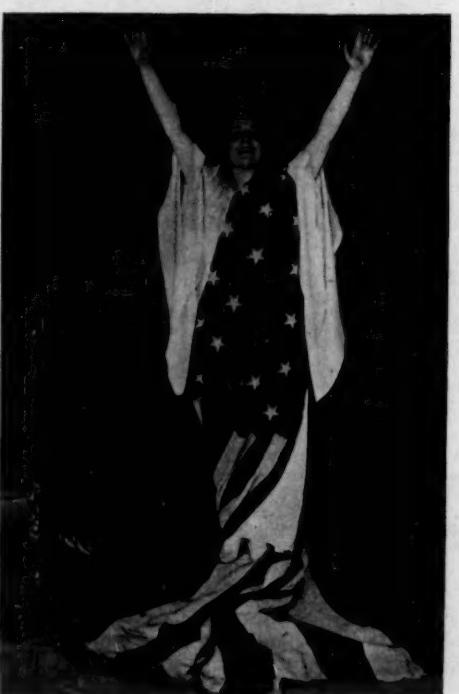
Overture, "The Merry Wives of Windsor" (Nicolai); "Waves of the Danube" (Ivanovici); "Funeral March of a Marionette" (Gounod); selection, "Samson and Delilah" (Saint-Saëns); prelude to the third act of "Lohengrin" (Wagner); "Minuet" (Bolzoni); fantasia, "Madama Butterfly" (Puccini); "Espana" (Chabrier); "The Star Spangled Banner"; "La Gazzza Ladra" (Rossini); selection, "Faust" (Gounod); "William Ratcliffe" (Mascagni), and "Invitation to the Dance" (Weber-Berlioz).

Newark Chorus Does Its "Bit"

Last Tuesday, June 5, was Registration Day all over this broad land, and the big chorus of the Newark (N. J.) Music Festival was invited to sing at the City Hall on that evening. Voss' Band assisted the choir, which, under the direction of Sidney A. Baldwin, assistant conductor of the festival, gave a patriotic program which included "America," "The Red, White and Blue," "The Star Spangled Banner," during which a large American flag was unfurled. The band also gave a number of patriotic selections.

McLellan Pupil Accepted by Music League

Olive Nevin, pupil of Eleanor McLellan, the well known New York vocal teacher, has been accepted by the Music League of America, under whose management she will appear next season.



Agide Jacchia, Conducting the Boston Symphony, Wins High Praise

Agide Jacchia, who is leading the last part of this present season of "Pop" concerts of the Boston Symphony Orchestra, is the first Italian who ever lead that orchestra. His choice was justified at the very first concert, for the Boston papers were unanimous in their praise of him, as will be seen from the following extracts:

"Mr. Jacchia at once showed himself a welcome addition to these concerts. He has both authority and poise, dramatic force and discretion. In its more fervent moments, his conducting resembles that of his master, Mascagni. He shows the same glowing intensity, the same fondness for broad effects."—The Boston Herald, May 29.

"Agide Jacchia, making his debut last night at the 'Pop' concerts, proved himself at once a conductor of brilliant talents and the man whom the management has sought. He has individuality, dominating yet not aggressive; his authority is instant and unquestioned; his style is that of the sensitive musician, distinctly Latin in its fervor and poignancy, yet escaping the boisterousness of too many of

Lucy Gates, who came prominently to the fore during the past month in the season of opera comique given by the Society of American Singers and in the two important festival appearances at which she substituted with tremendous success for Mme. Galli-Curci (whose manager recommended Miss Gates for these engagements), is shown making two stirring records, "Columbia, the Gem of the Ocean" and "The Battle Hymn of the Republic."

GODOWSKY—THE SUPERMAN

An Interview

An interview with Leopold Godowsky is not an interview at all. It is a liberal education. And when I say liberal, I mean it literally.

In a conversation with Godowsky, music, painting, philosophy, politics, the great problems of humanity, all are illuminated by the breadth and versatility of Godowsky's mind and the fineness of his spirit.

He has the wisdom and introspective judgment of an East Indian seer. As James Huneker put it, "He is like a Brahma at the piano—before his serene and all embracing vision every school appears and disappears in the void."

But it is not only "at the piano" and in connection with music that Godowsky's "serene and all embracing vision" penetrates. A man of wonderfully keen perceptions and unerring intuitions, familiar with life in all its manifestations, he displays the same wonderful passion for truth, the same explorative genius, the same absolutely relentless idealism in his conception of life that he does in his art.

For this reason he is not an optimist about the world as it is today. "Who could be," says this modern savant, "if he really has his mind as well as his eyes open?" One



SUPERMAN LEOPOLD GODOWSKY.

does not have to gaze into a crystal or even to delve very deeply below the surface to realize that the world is retreating and that culture is at a standstill.

"Of course I am an artist and naturally might be considered prejudiced, but, in my opinion, the greatest and most important force in the world is culture; and art in its manifold forms is the most notable example of this great force. Without art and culture we would revert to savagery and animalism, for science and civilization do not necessarily mean culture. Rather—paradoxical as this may sound—the greater the civilization of a country, the less cultured it is. Take for example this country and some of the smaller European powers. Here we are far more civilized; we have greater scientific inventions and our methods of living are far more convenient and practical; but our inner lives are for the most part undeveloped. Art and beauty are not genuine enough, vital enough things to us, as they are to the European."

Culture, according to the Godowsky definition, means "introspective thought, esthetic appreciation, spiritual subtlety." In this country, he pointed out, there is such a continuous rush, such a turmoil, such a constant race for acquiring and achieving material things, that the real truth and beauty of life as expressed in the much abused word "Art" is entirely lost sight of.

"Though I am a democrat at heart and a socialist in my sympathies," Godowsky went on, "I believe in the aristocracy of art. Art is not for the masses or even for the average person, but for the small minority of really cultured and sincere students and thinkers. The great majority have not the slightest conception of real art. External, superficial attributes are the measure and standard of their judgment.

"For example, in music, the performer who develops eccentricity of gesture, of manner, even of appearance, is the one who immediately arrests attention and, other things being equal, has the best chance for popular favor. The explanation of this is simple: it is merely that people do not have to think or to analyze such an appeal. They simply say, 'What personality—what temperament,' and they are swayed by the visible and often simulated emotion of the performer to imagine a like emotion in themselves.

"But that is not art—that is not beauty. It is only what I call animal impetuosity. And that is what people understand, because that is what the majority of people are—animals. Civilized animals, perhaps, but animals none the less. For it is only culture that removes us from this primitive condition and develops the higher side of our natures, and as I said before, culture has given way to civilization, and civilization means facilities of all kinds to do our thinking, our working, even our recreating for

us, so that we lose all sense of the value of introspection, we become unable to sit quietly and commune with ourselves and develop our mental and spiritual forces.

"Everywhere, we have the example. From the small towns all over the country, people flock to the cities. They must have stimulation and excitement, they must keep going and doing, seldom thinking, but always striving restlessly for they know not what. That is why my feeling for humanity is one of compassion. How much wasted endeavor and energy could be saved and turned into a developing cultural force if people would only lead quieter

Some of Godowsky's Sayings

"One does not have to gaze into a crystal or even to delve very deeply below the surface to realize that the world is retreating and that culture is at a standstill."

"Without art and culture we would revert to savagery and animalism."

"Art is not for the masses or even for the average person, but for the small minority of really cultured and sincere students and thinkers. . . . I do not believe in the democracy of art."

"In music the performer who develops eccentricity of gesture, of manner, even of appearance, is the one who immediately arrests attention, and, other things being equal, has the best chance for popular favor."

"The majority of people are animals."

"People are always striving restlessly for they know not what."

"Always after 'How are you?' comes 'What have you been doing?' Never do they say, 'What have you been thinking, dreaming, planning?'"

"The fact that people not alone tolerate but even applaud the ugliness and hypocrisy of the so called futurist and impressionist music is a sign of an over-civilization which points to insanity and degeneracy."

"I, personally, do not aspire for popular favor at the expense of my innermost convictions and my passion for perfection."

lives—more thoughtful, introspective lives. An illustration of this craze for activity—of interest only in material achievement—is found in the common salutation of greeting used in this country. Always after 'How are you?' comes 'What have you been doing?' Never do they say, 'What have you been thinking, dreaming, planning?'

"And it is the same in Art. We have become over-civilized, we have advanced so far that we cannot be content. Thus we are ever seeking new sensations. The fact that people not alone tolerate but even applaud the ugliness and hypocrisy of the so called futurist and impressionist music is a sign of an over-civilization which points to insanity and degeneracy. To normal, healthy minded people, to the small minority who think, this tendency offers a real cause for alarm. Not that I decry originality and individuality of expression, when it is genuine, but the moment originality becomes conscious—the moment it strives to be original, it loses its entire value and charm.

"Often I have been chided for my relentless adherence to the purely classic, to the perfection of form in musical expression. I have been told by well meaning friends that my art would find wider popular favor and recognition if I over-emphasized here, or exaggerated a bit there, so that my audiences would not think everything that I did so simple that it need not be wondered at.

"But here again it all depends on the aim and desire of the artist. I, personally, do not aspire for popular favor at the expense of my innermost convictions and my passion for perfection. My respect for art is too deep and too vital for any lowering of the standards."

"You are content then," interpolated the interviewer, who by this time had become an entranced listener, "to be called a pianist for pianists?"

"If you put it that way, yes. As I do not believe in the democracy of art—at least in the present stage of the world's development—it would be both foolish and unintelligent to sacrifice my ideals for the sake of those who are not capable of appreciating the sacrifice. My reward comes (and we are all human enough to care for appreciation) in the expressions of my colleagues and fellow artists, when they come to me for advice, and are so kind as to tell be that I have given them inspiration and opened up to them hitherto unknown vistas."

In this connection, there came to the mind of the listener the words of Josef Hofmann, regarding his friend and colleague: "A few days ago, I was asked by a friend, why is it that everybody loves Godowsky. I answered: 'Because his character is as true as gold and his art as pure as crystal.' With this happy combination of high personal and artistic qualities, Godowsky exerts a strong influence upon his fellow artists. I doubt if there are many pianists today that have not learned something from him; I know that I did and am thankful for it. If Chopin is regarded as the spirit of piano composition, Godowsky represents the spirit of pianistic expression, although his art aims still higher, since he is not only a productive artist but a creative one as well."

After this eulogistic tribute from his famous confrere, it would be both superfluous and presumptuous for a novice interviewer to attempt additional praise of one whose greatness is so simple and whose simplicity is so great. My only wish is that it were possible to reproduce verbatim the long conversation I had the privilege of enjoying with Leopold Godowsky, so that all might be enabled to absorb the priceless wisdom and deep, all embracing vision of such a "superman of the piano."

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PROGRAMS OF AMERICAN MUSIC CONVENTION

To Take Place at Lockport, N. Y., September 30 to October 6, 1917

OPENING PROGRAM
SUNDAY, SEPTEMBER 30, 1917
Afternoon

7:00—Organ Recital.
The Apollo Quartet of Boston—William Whittaker, tenor; Lyman Hemenway, tenor; John Smallman, baritone; Alex Logan, bass.
Prayer—Rev. H. F. Zwicker.
Scripture Lesson—Rev. S. J. Clarkson.
Solo—Harriet Sterling Hemenway, contralto.
Introduction of the speaker—Rev. G. A. Papperman.
Address, "War and Ethics"—Edward Howard Griggs.
Solo—Meta Christensen, contralto.
Announcements.
Apollo Quartet.
Benediction—Rev. M. G. L. Rietz.
The Auditorium

7:30—Organ Recital.
Apollo Quartet.
Invocation—Rev. B. M. Swan.
Scripture Lesson—Rev. C. P. Collett.
Solo—Bertha Lansing Rodgers.
Prayer—Rev. J. Webster Bailey.
Solo—Helen Alexander, soprano.
Introduction of the speaker—Rev. H. F. Zwicker.
Address, "The Religion of the Indian"—Dr. Charles Eastman.
Solo—Viola Albright, violinist.
Announcements.
Solo—Lucy May van de Mark, contralto.
Benediction—Pastor of St. Peter's Church.
The First Presbyterian Church

7:30—Organ Recital.
Solo—Olive Nevin, soprano.
Invocation—Rev. S. J. Clarkson.
Psalter, Selected.
Solo—T. E. Thomas, tenor.
Scripture Lesson—Pastor of the East Avenue Congregational Church.
Apollo Quartet.
Introduction of the speaker—Rev. G. A. Papperman.
Address, "The Relation of Music to Religion"—Dr. W. Pierson Merrill, of New York.
Prayer—Rev. G. A. Jameson.
Announcements.
Apollo Quartet.
Benediction—Dr. W. Pierson Merrill.
MONDAY, OCTOBER 1ST Morning Session

9:00—Organ Recital.
9:30—Apollo Quartet.
9:45—Prayer.
Welcome—Mayor William J. Gold.
Introduction of Prof. J. Lawrence Erb, presiding officer of the convention—Rev. G. A. Papperman.
Opening Address—Prof. J. Lawrence Erb.
10:30—Recital—Mabel Davis Rockwell, soprano.
10:45—Discussion, "Standardization"—Lynn B. Dana.
Afternoon Session

1:30—Organ Recital.
1:45—Apollo Quartet.
2:00—Reading—Bessie Bown Ricker, interpreter of child verse.
2:30—Recital—Madame Maud Kraft, pianist.
2:45—"A Master Mind" (the first in a series of six lectures)—Prof. S. C. Schmucker.
3:00—Recital—Isaac K. Myers, baritone; Viola Albright, violinist.
Evening Concert

8:00—Organ Recital.
8:15—The famous Philharmonic Chorus of Buffalo—Andrew T. Webster, conductor; soloists, Christine Miller, contralto; Charles W. Clark, baritone; Elizabeth Siedhoff, pianist.
TUESDAY, OCTOBER 2ND Morning Session

9:30—Organ Recital.
9:45—Apollo Quartet.
10:00—Address—Prof. W. H. Hoerner.
10:30—Recital—Maud Tucker Doolittle, pianist.
10:45—"His Master's Idea" (second in a series of six lectures)—Prof. S. C. Schmucker.
11:45—Recital—Ethel Hague Rea, soprano.
Afternoon Session

1:30—Organ Recital.
1:45—Apollo Quartet.
2:00—"Community Music"—Alfred W. Hallam.
Recital—Elinor Whittemore, violinist.
3:00—"What Is Worth Well in the Fine Arts"—Hon. Woodbridge N. Ferris.
4:00—Recital—Harriet Story MacFarlane, soprano.
Evening Concert

8:00—Organ Recital.
8:15—Concert—Clef Club of Buffalo; Alfred Jury, conductor; soloists, Gretchen Morris, soprano; Charlotte Peege, contralto; Earle Tucker, baritone; Harvey Hindemyer, tenor.
WEDNESDAY, OCTOBER 3RD Morning Session

9:30—Organ Recital.
9:45—Apollo Quartet.
10:00—Address—Prof. Hollis Dann.
10:30—Recital—Mabel Corlew Smith, soprano.
10:45—"Down Through the Past" (third in a series of six lectures)—Prof. S. C. Schmucker.
11:45—Recital—Helen Alexander, soprano.
Afternoon Session

1:30—Organ Recital.
1:45—Apollo Quartet.
2:00—"Polar Experiences" (Illustrated)—Rear-Admiral Robert E. Peary.
3:00—Recital—Mary Quinn, soprano; Richard Knotts, baritone.
Evening Concert

8:00—Organ Recital.
8:15—Rochester Festival Chorus—Oscar Garisson, conductor; soloists, Grace Hall Riheldaffer, soprano; Lucy May van de Mark, contralto; Esther M. Cutchin, pianist; Lowell Mable Wells, baritone.
THURSDAY, OCTOBER 4TH—COMPOSERS' DAY Morning Session

9:30—Organ Recital.
9:45—Apollo Quartet.
10:00—Welcome to the Composers—Prof. J. Lawrence Erb.
10:15—Recital—Madame Buckhout, soprano; Harriet McConnell, contralto.
10:30—"Reminiscences"—Mrs. Ethelbert Nevin (wife of the late composer).
11:05—Olive Nevin, soprano, in group of Nevin's songs.
11:20—Carrie Jacobs-Bond.
Afternoon Session

1:30—Organ Recital.
1:45—Apollo Quartet.
2:00—Recital—Jessie Wolts Hammond, harpist; Martha Atwood Baker, soprano.
2:30—Recital—Harriet Sterling Hemenway, contralto; Rafaelo Diaz, tenor.
3:00—"America Made Musical"—Leonard Liebling, Editor of MUSICAL COURIER.
3:45—Recital—Bertha Lansing Rodgers, contralto; Gertrude Lyons, soprano.
Evening Concert

8:00—Organ Recital.
Community Chorus of Erie, Pa.—Henry B. Vincent, conductor; soloists, Vera Curtis, soprano; Lila Robeson, contralto; Paul Althouse, tenor; Arthur Middleton, baritone.
Closing—"America."
The following well known accompanists and composer-pianists will play for the different artists: Fay Foster, Henry Bethuel Vincent, Halle Gilberte, Harry M. Gilbert, Walter

Kramer, Willis Alling, Frank La Forge, Elizabeth Siedhoff and others.

FRIDAY, OCTOBER 5TH
Morning Session

9:30—Organ Recital.
9:45—Apollo Quartet.
10:00—Recital—Discussions.
10:30—Recital—Neira Reigner, soprano.
10:45—"The Humming Bird's History" (fifth in a series of six lectures)—Prof. S. C. Schmucker.
11:45—Recital—Phyllida Ashley, pianist.
Afternoon Session

1:15—Organ Recital.
1:30—Apollo Quartet.
1:45—Address—Henry Bethuel Vincent.
2:30—Recital—Ruth Collingbourne, violinist.
2:45—Address, "Key to the Twentieth Century"—Dr. Edward H. Green.
3:45—Recital—Maud DeVoe, soprano.
4:00—Lecture, "Natural Education"—Winifred Sackville Stoner.
Evening Concert

8:00—Organ Recital.
8:15—Concert—Elgar Choir, of Hamilton. Bruce Carey, conductor; soloists, Horatio Connell, baritone; Margaret Jamieson, pianist; Harriet McConnell, contralto; Nana Genove, soprano.
Morning Session

SATURDAY, OCTOBER 6TH—LOCKPORT DAY
(Declared civic holiday in Lockport by His Honor the Mayor, Hon. William J. Gold)
Morning Session

9:30—Organ Recital.
9:45—Apollo Quartet.
10:00—Address—Prof. J. Lawrence Erb.
Discussions.
10:30—Recital—Meta Christensen, contralto.
10:45—"Science and the Book" (the last in a series of six lectures)—Prof. S. C. Schmucker.
11:45—Recital—Blossom Jean Wilcox, soprano.
12:00 to 1:00—Band Concert.
Afternoon Session

1:15—Organ Recital.
1:30—Children's Chorus—Jean McCormick, contralto soloist.
2:00—Apollo Quartet.
2:15—Discussions.
2:45—Recital—Mabel Strock, soprano.
3:00—Address—Hon. William Howard Taft.
4:00—Recital—Leila Holterhoff, soprano.
4:30—Closing Address—Prof. J. Lawrence Erb.
Evening Concert

8:00—Organ Recital.
8:15—Lockport Community Chorus—Soloists, Anita Rio, soprano; Mme. Starkow-Ryder, pianist; T. A. Thomas, tenor; Melville Clark, harpist.
Closing—"America."

The arrangement of these programs is not official and is subject to slight revision, before official programs are printed.

Martin Pupil Touring

James Stephen Martin, the Pittsburgh vocal teacher, numbers among his artist-pupils Olive McCormick, who, in the words of the Pittsburgh Dispatch, "has a voice of unusual sweetness and range, which shows careful cultivation." At a recent appearance as soloist with the Pittsburgh Male Chorus at Sheridan, Pa., Miss McCormick was forced to repeat one number three times, not to mention the numerous successes. Her appearances as soloist with the same body at Knoxville, Pa., Wilkinsburg, Pa., and Greensburg, Pa., were equally successful. Other recent engagements include appearances at Lancaster, O., Bethesda, O., Springfield, O., Cadiz, O., Washington, Pa., Evans City, Pa., Zelienople, Pa., etc. In May Miss McCormick began a tour from Chicago which will take her as far as the Coast. "Miss McCormick is one of the most brilliant coloratura sopranos that I have ever had the good fortune to teach," declares Mr. Martin, and of her beauty of voice and of feature those who have heard her speak with equal enthusiasm.



ANENT POVLA FRIJSH

Of Danish birth but French extraction, Povla Frijsh has passed the greater part of her life in Paris, and it is in the atmosphere of the French capital that her rare art has matured. She studied first with Sarah de Lunde, a disciple of Lamperti, but so unusual was her natural equipment that she soon found many opportunities for public appearances. Her first important engagement was for a joint tour with Raoul Pugno, the noted pianist. Her success was so pronounced that immediately she was sought by other eminent artists, and between periods of study she toured in turn with Pablo Casals and Jacques Thibaud. Following these appearances in the provinces, the soprano next essayed a recital before a critical Parisian audience. The event attracted extraordinary attention because of the announcement that Alfred Cortot, the well known pianist, would appear solely as accompanist, and not as soloist. It was a distinction which no other vocalist has ever enjoyed. But Mme. Frijsh had no difficulty in proving that the honor was well deserved, and at the end of the program she was acclaimed as a recital artist of the first rank.

Other honors quite as unique came in quick succession. She was asked to sing to the accompaniment of such a trio of virtuosos as Casals, Thibaud and Cortot, and she was the only vocalist chosen to appear at the Paris Con-



POVLA FRIJSH.

servatoire celebration of the centenary of Liszt. She sang under the baton of Gustav Mahler on the one and only occasion on which he appeared professionally in Paris, leading the Colonne Orchestra in a program of his own compositions.

Since that time Mme. Frijsh has sung frequently with this famous orchestra under its regular director, Gabriel Pierne, and so great has been that composer-conductor's admiration for the art of the singer that he has entrusted to her the creation of leading roles in several of his oratorios. Other noted orchestras with which Mme. Frijsh has appeared include the Lamoureux of Paris, under Chevillard, and the Berlin Philharmonic, under the direction of Dr. Ernst Kunwald, now of the Cincinnati Symphony Orchestra. Her unusual gifts as an interpreter have been dwelt upon at great length by the critics of London, Paris, Berlin and the large cities of this country. Her vocal abilities have likewise been highly praised, but it would seem that they are almost overshadowed by the rare artistic qualities of her interpretations. Of her success in this country it is scarcely necessary to speak at length. In the words of the New York Sun, hers is "an art that encompasses in a rich measure understanding, imagination, sentiment, polished phrasing and tonal coloring."

Klibansky Artist-Pupil in Toledo

Anne Murray-Hahn, contralto, artist-pupil of Sergei Klibansky, recently appeared as soloist with the Toledo Maennerchor, Joseph Wylli, conductor. She was re-engaged for August 22. That she pleased both audience

and conductor greatly is apparent from the following, quoted from a letter written by Mr. Wylli:

Mme. Murray-Hahn is a soloist of unusual merit, and roused the music loving audience of Toledo to a high degree of enthusiasm. Her deep, resonant contralto voice, which she uses to splendid advantage in all registers, combined with her charming stage presence and unaffected, spontaneous manner, instantly won for her the hearts of the large audience. She showed true artistic temperament. Her piano singing, which is most pleasing, is particularly evident in tender songs and ballads, and her enunciation is unusually clear. We predict a great future for this beautiful and gifted young artist, and look forward with keen desire to her early reappearance in our city.

Louis S. Stillman Pupils Heard in Recital

A demonstration of the Stillman system for piano playing was given on Sunday afternoon, May 27, at the home of J. Friedman, Riverside Drive, New York, on which occasion eight of Louis S. Stillman's pupils participated.

Alvin Adler opened the program with a sonata by Clementi. Frances Friedman followed with a gavotte, Bach, and waltz, op. 69, Chopin. Tillie Miller played MacDowell's "Wild Rose," "Water Lily," and waltz, op. 64, Chopin; Edna Wolff rendered polonaise, Chopin, and "Rondo Capriccioso," Mendelssohn. Beulah Metzger's numbers were a nocturne, Liszt; rhapsody, Brahms, and "Fantasia Impromptu," Chopin. Rita Marx gave a group of four solos, etudes, op. 25, Nos. 7 and 12, Chopin; "Magic Fire," Wagner-Brassin, and "Caprice Espagnol," Moszkowski. Frank Gaeblein performed a nocturne, D flat, "Berceuse" and polonaise in A flat, Chopin, and Liszt's "Dance of the Gnomes." In conclusion, Frank Sheridan played a group of six numbers: "Chaconne," Bach-Busoni; polonaise, op. 44, Chopin; "Moto Perpetuo," "Wild Hunt" and "Elfentanz," MacDowell, and prelude, G minor, Rachmaninoff.

Stella Seligman contributed several vocal selections.

"Progress," Says Lester Donahue

Probably of all the younger artists, Lester Donahue is as modest as his most bitter enemy (if he has one) could wish; indeed, no one who knows Mr. Donahue intimately has ever reproached him with undue conceit concerning his capabilities. He freely admits he has much to learn—and so, for that matter, has many an older artist, did he but realize it.

"I think one of the worst faults of young musicians," said Mr. Donahue recently, "is their seeming wish to consider themselves supreme in their art. I have always held before myself—and conscientiously, too—the fact that I should be learning in my field of work as long as I live. It seems to me that for me to get the idea into my head that I can stop acquiring and consider my instrument mastered, is for me at once to drop back into the ranks of the wholly unknown. I am not playing today as I did five years ago; certainly I shall not be playing five years hence the same as I am today. Progress, progress seems to me to be for us young artists a matter of life or death—at least in our artistic careers."

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sition are some of the other things in which they are becoming well versed.

Several of the pupils have written charming little pieces, demonstrating the presentation of music through inner feeling. They are missing nothing because of not attending school, for they are being instructed by the same teachers in reading, spelling, arithmetic, geography, history and music. The little ones also have an opportunity to hear splendid music and learn to sing such songs as Bach's "My Heart Ever Faithful," Handel's "See the Con-



BROOKLYN CLASS IN THE PERFIELD METHOD CONDUCTED BY THE MISSES CILLY AND JURGENSEN. First row, left to right: Richard Lee, Marian Ingle, Vivian Held, Ruth Englander, Betty Nickson, Hazel Feldman, Juliette Hertz, Florence Hall and Evan Collins. Second row, left to right: Miss Cilly, Gertrude Rutgers, Lavinia Norton, Doris Held, Margery Goodsir, June Cherrie, Miss Jurgensen.

morning for a music lesson. They have been doing this work since November and have already accomplished many things in reading, singing, rhythm, time, pulse, scansion, pause and glides, keyboard harmony. Writing harmony scales, improvising, dictation, musical history and compo-

quering Hero Comes," Mozart's "Bell Chorus" from "The Magic Flute," Haydn's "The Heavens Are Telling," and others. They even can tell many things about these and other composers. Their spiritual, mental and physical progress is being watched with unusual interest.

Newark Oratorio Society Leads Audience in Community Choir Singing

Closing its thirty-ninth consecutive season the Oratorio Society of Newark, under the direction of Louis Arthur Russell, gave a notable concert in the Palace ballroom, Newark, N. J., May 28. Several features of the concert were worthy of especial note. The society in its full strength of 110 selected voices gave a brilliant performance of Mendelssohn's setting of Racine's Biblical drama, "Athalia." The beautiful choruses were delivered with thrilling effect, the various parts of the choir vieing with each other in the singing of the brilliant music, which at times is as a rushing torrent of praise to the Almighty. In this work the soloists, all drawn from the ranks of the evening's choir, were Pauline Curley, E. A. Fowler, Bessie Volkman and Messrs. Luther, Marchant and Webster Norcross, with the support of the Symphony Orchestra of Newark, of which Mr. Russell is conductor.

The second part of the program was largely given by Anna Case, the brilliant star of the concert, who sang two groups of songs and several encores in her inimitable, artistic way. The balance of this part was planned as a patriotic function, and a unique and effective community choir was established at the wave of the conductor's baton, which sang several national folksongs and patriotic airs with great enthusiasm. Here many of the leading bankers, merchants and professional men of the city, leading women of society, young and old, joined with the Oratorio chorus and symphony orchestra in singing "The Red, White and Blue," "Old Folks at Home," "Home, Sweet Home," "America," "Star Spangled Banner," etc.

A feature of the program was a new choral ode for "Memorial Day," a setting of William Collins' verses, "How Sleep the Brave," for male quartet (sung by Messrs. Craig, Drescher, Cole and Hunt, of the chorus), with orchestral interlude, "The Spirit of '61," and choral refrain, by Conductor Russell. The orchestra played with splendid precision and expression Weber's "Jubel Overture" and Wagner's overture to "Rienzi." Despite a heavy rain through which the audience came to the concert, it was warm with enthusiastic demonstrations of appreciation. The occasion was a red letter event in the musical season of Newark.

Members From Legislature Attend Christine Miller Concert in Body

Atlanta, Ga.; Jacksonville, Fla., and Nashville, Tenn., are among the recent conquests of Christine Miller, that splendid contralto and charming woman. In the last named city Miss Miller's appearance at Ward-Belmont College was almost in the nature of a civic event as a large delegation of members from the Legislature attended her concert in a body and were among her most enthusiastic admirers. Appended are a few opinions of the press in these cities.

Miss Miller's qualifications as a popular singer are very emphatic. She has, first of all, a most pleasing personality, which quite weaves a spell over all who hear her. Her good judgment in the choice of a program is also much in her favor. And, finally, she has a voice that is vibrant and held in fine command. Her songs were admirably chosen, and they were sung to the best advantage. She proved herself a concert artist of the highest type and the appeal of her work awoke the greatest enthusiasm.—The Atlanta Journal.

The three outstanding characteristics of Christine Miller were in evidence from the very start of the concert—her superb tones, her

wonderful range, and her magnificent personality.—The Atlanta Georgian.

Miss Miller is an artist from the dramatist's point of view, as well as the possessor of a rich voice with remarkable range, volume and control. The simple splendor with which each number was rendered marked her exceptional ability of interpretation.—The Florida Metropolis.

Christine Miller, dramatic contralto, gave a most delightful program at the Duval Theater before a very large and most appreciative audience. Miss Miller did more than this, for she has many talents and, aside from her beautiful singing voice and splendid technical ability and extended repertoire, this charming young woman is an actress with the power of suggestion and elocutionary art most unusual.—The Florida Times-Union.

With a voice as colorful as her Oriental gown; a personality so charming as to win her audience before she proceeded to the delivery of her program; with a supreme artistry and an intelligence capable of interpreting the various moods represented by carefully selected groups of songs, and with the confidence of a well won place in the concert world, Christine Miller, American contralto, made her initial recital appearance in Nashville last night at Ward-Belmont College. Hers is a contralto of great power, and yet of winning sweetness—her dramatic instinct, which is unusual, enabling her to express an old Elizabethan air with such true art as to transport one to old England in the seventeenth century—to Scotland in the days of bonnie Prince Charlie, and down to our own generation.—The Nashville Tennessean.

Elsa Fischer String Quartet

Play in Norwalk, Conn.

The Elsa Fischer String Quartet appeared in Norwalk, Conn., Friday evening, May 25, at the 152d anniversary celebration of St. John's Lodge No. 6, F. and A. M.

The program consisted of quartet, op. 96, Dvorák; "Melodie," Gluck-Kreisler, and "Mignonette," Friml (for violin), played by Elsa Fischer; andantino, Bruno Oscar Klein, "Butterfly," Pazek, and "Humoresque" by Suter, for quartet; two cello solos, nocturne, Popper, and "Oriental," Cui, played by Carolyn Neidhardt; andante, cantabile, and scherzo by Tschaikowsky. After the last number the audience demanded two encores.

Jessie Marshall's Newark Recital

June 1, in the College of Music Building, Newark, N. J., Jessie Marshall, soprano, well known in Metropolitan music centers as concert and oratorio artist, gave an interesting recital of songs and arias. She was in the best of voice and moods, and held an appreciative audience in her spell throughout a varied program, including songs by Eugen Haile, Schubert, Felix Weingartner, A. von Feilitz, Claude Debussy, Ernest Chausson, J. B. Chausson, J. B. Weckerlin, G. Puccini, A. Buzzi Peccia, A. Goring Thomas, Karel Bendl, Spross, Oley Speaks, L. A. Russell, Lily Strickland and W. Keith Elliott. Louis Arthur Russell was at the piano.

An Interesting Tuxedo Concert

Music lovers in Tuxedo, N. J., were regaled by an unusually delightful program at the home of Mrs. J. Insley Blair on Saturday evening, May 26, when Povla Frijs and Carlos Salzédo appeared together. Mr. Salzédo chose the occasion to introduce two exceptionally interesting preludes from a work which he has written, called "Pentarythmic."

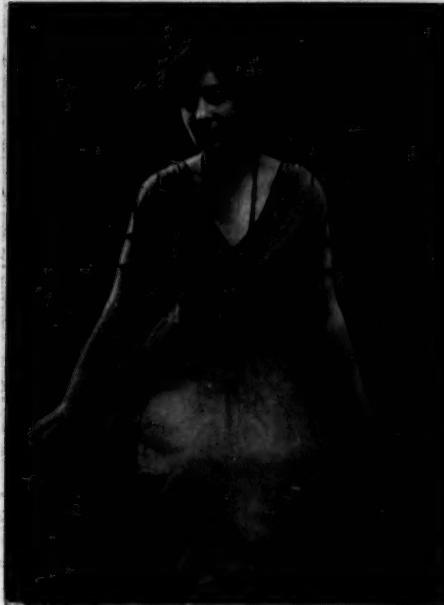
**OLIVE NEVIN'S RETURN FROM
THE WEST A "COMING BACK
HOME" FOR SOPRANO**

**Young Singer Chooses Singing Rather Than Painting
for Life Work**

When Olive Nevin, soprano, goes back to Wellesley College commencement this June she will doubtless be the center of attraction of many admiring groups of "sweet girl grads" and "undergrads," as well as dignified alumnae, who will wish to shake the hand of the composer of the famous "Step Song," which every Wellesley girl since Olive Nevin's day has learned to love; and of the composer of numerous operas, popular songs, etc., whose melodies have contributed good balance to the otherwise literary-philosophic-scientific atmosphere of the well known Massachusetts college. For Olive Nevin only a few years ago was a live wire musically in Wellesley College life. "I wrote the operas, staged them, and even painted the posters—"

"Painted the posters?" interrupted the MUSICAL COURIER interviewer.

"Yes, I started out to be a painter, but all Nevins come sooner or later to music." And she went on to relate how for a required critique of a Boston Symphony concert, having exhausted her fund of original ideas for criticism,



OLIVE NEVIN,
Soprano.

she caricatured the conductor and handed that in for her weekly review.

"It made a hit, I venture" (the writer relapsed to a slang-using college mood).

"Yes, it was passed all about the college. My roommate was the manager," she added, "and together we saw things through." Miss Nevin had many interesting and humorous anecdotes of those four years in Wellesley up her sleeve, but many, more serious, perhaps, experiences have been hers in the musical world since her life in the West, whither she went directly following her college graduation. Her home has been in Los Angeles, and there she has been engaged in concert work with splendid results, and has continued to study with Esther Palliser, the London teacher, from whom she learned much of her operatic repertoire. Side trips to Texas, incidentally to Sherman, where she worked with Carl Venth in bringing out Nevin songs, have added diversion to these California appearances.

Her return to New York is a sort of "coming back home" for her. Here she is preparing for her serious operatic work with Eleanor McLellan, the well known teacher, and Walter Kiesewetter.

"My first appearance in opera was really in comic opera"—she was smiling reminiscently. "This was in Arthur Nevin's 'Candy Man' and Kenneth Clarke's 'The Bachelor's Honeymoon,' back in Sewickley, Pa., my home town. Those were really pretentious events, and we went all 'round the immediate neighborhood and were splendidly received. I first sang to orchestral accompaniment with an orchestra made up of twenty-five Sewickley musicians, members of which were the Nevins, Kenneth Clarke and others who have later become well known in the musical world."

Sewickley, be it said for the uninitiated, is often referred to as "an Nevinly place," for many Nevins, Arthur, Ethelbert, and the subject of this article, claim it as their birthplace. Miss Nevin's father, by the way, was Col. John I. Nevin, a gifted tenor and one of the best known editors in Pittsburgh.

Gifted as she is, like her well known cousin, Ethelbert Nevin, of whom it is said that "he writes because he has to," Miss Nevin "sings because she simply has to."

Vivacious in manner, with a personality which draws one to her immediately, and with an unusual voice equipment, as well as musical, it is safe to predict that in her operatic endeavors she will come through with as many laurels as she has already won for herself in concert work.

Friedberg Artists at the Actors' Fund Fair

Among the musical treats given at the Actors' Fund Fair which was held in New York recently were those afforded by the appearance of several artists under the management

of Annie Friedberg. Nana Genovese, the Italian mezzo-soprano, who has been interested in the Red Cross work, was an ardent worker in the Theater Assembly booth. She appeared in concerts at the opening night and also in duets with Neira Rieger, soprano, on Friday night. Marian Veryl and Gilbert Wilson gave a concert on Thursday evening, and Leila Holterhoff sang on Wednesday night. All these singers were heard in the big carnival given by stars in the musical and theatrical world.

State Music Teachers' Association Piano Conference—Jewett-Weyman Program

One of the prominent features of the New York State Music Teachers' Association Convention, Niagara Falls, June 26-28, will be the piano conference, of which Albert D. Jewett is chairman. Wesley Weyman, the well known American pianist and pedagogue, will read a paper on "The Fundamental Principles of Piano Technic," and this is the synopsis of his talk: Musical Expression—Intellectual, Rhythm, Form, Emotion, Color through time, Color through tone. Means of Expression based on three fundamental touches—Muscular force of finger, Muscular force of hand, Released weight of arm. Fallacy of Inherited Methods—Their descent, Their basis, Their present inapplicability. Fundamental Laws of Technic based on—Analysis of instrument, Analysis of muscular mechanism. As tone production is a physical act, the fundamental laws are constant, and must be fulfilled in the easiest possible manner; hence, Relaxation is basis of all touch. Muscular condition, not position, is all important. Analysis of instrument shows—Key is a tool or implement for creating tone. Tone is produced when key is half deflected. String is influenced by hammer only one quarter of one vibration—not after beginning of sound is heard. All tone color depends solely on how the vibration of string is initiated: whether suddenly or gradually. Solutions—Sense of grip in hand, Sense of key contact, Sense of key assistance, Accurate aiming of all force to place where tone is produced. Accurate cessation of force at place where tone is produced. Muscular force of finger, Muscular force of hand, Released weight of arm, applied vertically or rotarilly, and in combination and modified by attitude of finger.

Zona Maie Griswold Sings Springtide Songs

Zona Maie Griswold, soprano, sang with signal success for the Century Theater Club at the Hotel Astor, New York, May 25. Her voice is growing richer and more flexible and her unusual interpretative powers were greeted with continued applause. Miss Griswold had been requested to choose her numbers in the happy springtime mood. This she did to the evident delight of all, for she was recalled repeatedly and sang enough songs to make a

double program. Especially delightful was her rendition of "The Merry Brown Thrush," by Roy Lamont Smith; W. K. Elliott's "In Pillow Town," and "April in Arcady," by Wilfrid Marsh, and her interpretation of Landon Ronald's "Down in the Forest" made it the favorite of the program.

Too much praise can not be given Mabel Nixon, who proved herself an accompanist of fine attainments and by her genuine art added real delight to the afternoon's program.

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**MISCHA LEVITZKI DISCUSSES
CHILD PRODIGIES AND CLASSICAL
CHANNELS FOR YOUNG STUDENTS**

By Yetta Dorothea Geffen

To the youth of our day is given the wisdom to decide all problems, to clear all mysteries, to settle all controversies. For the clear sightedness of youth is quick to grasp the poignant features of a situation, and the daring of youth soon makes his precious conclusions known to the world.

Thus it was that Mischa Levitzki, youngest of all our accepted pianists, proceeded one day thoughtfully to discuss various matters pertinent to our musical life of today. Quite unconsciously, he cast light upon a significant phase of the concert world, and delved philosophically into a psychological analysis of various composers. Scarcely out of his teens, his youthful eagerness is nevertheless tempered by a quiet dignity and reserve. And—lest a misunderstanding arise, let it be stated at the outset that Mischa Levitzki is modest above all else.

"The Wunderkind"

As the writer recalled the days when Levitzki was regarded more or less as a "Wunderkind" by the school where his first talents were developed, and accused him of being that rara avis, a "prodigy who has made good," Mr. Levitzki turned to her in surprise and denied having been a prodigy.

"My musical development was slow and normal," said he, "wherein I differed from the prodigy who startles the world by the unaccountable yet apparent maturity of his art. There is a boy in Europe who for the last few years has been arousing the wildest enthusiasm from all who hear him. I heard him play when he was fourteen or fifteen years old. I had heard about him from everyone while I was studying in Europe, and went to hear him play in Berlin, not, however, without skepticism and prejudice. I was amazed. Here was a ripe artist, with

an understanding of style, a sense of interpretation that might well be the envy of an older artist. His Bach was Bach, his Beethoven was Beethoven at his noblest. He revealed a construction, a finish, an unconscious technic that freed him of any possible limitations of his instrument. It was all instinctive, for when I met him afterward I found that he was a baby to talk to. His mind was asleep. Why he didn't even know enough to be nervous!

"Whether he will be a great artist when he grows up no one can say, for as he grows older and becomes conscious of his mind the spell will break. This is the perilous moment when most prodigies are lost. He will reach the first stage when he begins to use his brain, and can no longer play unconsciously. His art must then necessarily waver and be unripe, because it is the fruit of a mind just being born. His mind will be clouded, struggling to free itself of the dominance of instinct. It will be sometimes active, sometimes dull and sluggish. It is a terrible period to go through, marked as it is by awful disturbance and uneasiness, and is characterized frequently by self distrust amounting almost to despair. One cannot set a physical age for this awakening. It may come at seventeen, or at eighteen, or even twenty. In a few rare cases the mind never fully awakens, and we have the prodigy who is all his life a prodigy, and never a mature, human, well rounded artist."

Gentle Advice to Young Students

Then this wise, young sage proceeded to impart more words of wisdom, in the form of gentle advice to the young student.

"If I may be allowed the presumption," he began, "I should like to say something about the eagerness of the young student to adopt the new and ultra modern in music when his own musical development is still in a raw stage—and this applies not only to the student in America, but in Europe as well. We have arrived only to take steps forward, after covering the ground that has been covered up to now. But it is almost impossible for a man to find new things without having a thorough knowledge of what has gone before. I say this in regard to the modern tendencies, and the craving of young students to adopt them—students who don't know even their Mozart sonatas, who are too impatient to learn what they ought to know first. There are scores of such students, even in Berlin, who in time wreck their musical progress through their own heedlessness.

Classical Channels

"Every student should first be directed into classical channels and exhaust 'real music.' Then, when he has

acquired a thorough knowledge of the classics, he should take an interest in modern tendencies. He will then be adequately equipped for it and can comprehend it. He will have a more wholesome approach and a healthier interest in the subject. But for all students I heartily recommend more Bach and Mozart. It will make fingers stronger and souls purer!"

Mr. Levitzki gave an interesting analysis of Mozart and Beethoven, two masters who usually figure on the young artist's concert programs, and of whom he has made deep and exhaustive study.

"Of the difference between Beethoven and Mozart, I may say that the former represents a long line of development, while the latter is always approached, or understood to be, a composer of a light character, whose essential point only is grace and lightness. This is a common impression, but I hold it to be a common fallacy. It is wrong, because Mozart has in many things attained a depth which, with the exception of Beethoven, has never been reached. A deep, sufficient knowledge of Mozart is so little known, even to many musicians, that he is not appreciated to his full significance. There are some things in 'Don Juan' which are as deep as Beethoven, yet how many people are aware of his deeper works? We know his



MISCHA LEVITZKI.

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piano sonatas, a piano concerto or two and several violin concertos, a few chamber music works—and what else?

The psychological comprehension of Mozart is wrong. He is not light. He has a tremendous sense of humor, which is so apparent in 'The Marriage of Figaro,' 'The Magic Flute,' and 'The Impresario,' which has just been presented admirably by the Society of American Singers. To that organization should go the credit for unearthing and bringing before the public one of the obscure gems of Mozart.

"Besides this sense of humor he has so much grace and purity as perhaps no other composer has revealed. These are the lighter qualities that are easier to get at, and perhaps that is why a person does not go into his works deep enough to realize that in Mozart we have not only a genius of grace and humor, but also a great philosopher in music. I have been thinking all these things. I love Mozart! I was little attracted to him as a child. Not until my attention was called to certain facts did my study of Mozart really begin. I wanted to convince myself of these facts, and found him so deep, so dramatic, so powerful!"

"The common misconception of Mozart's genius is due to the fact that his greatest things are not so often played, so that the layman—and the average musician, too, for that matter—is not acquainted with them.

"Also, Mozart is perhaps most seldom well interpreted, because his whole world was so different from ours, and because his whole spirit was so different. He was a pure, simple soul, never artificial. It was only possible to remain so pure in the time in which he lived.

"Consider his environment. He was practically brought up at Court, in the exquisite surroundings where the culture of the day was concentrated. The minuet was the dance of the times, stately, dignified, lovely, refined. Was it any wonder that Mozart's whole being went out for refinement in all respects? Then think of our time, with its maddening breathlessness, its merciless commercialism, and—its tango and one-step. Small wonder that we do not find the right spirit to properly interpret and appreciate Mozart.

"But Beethoven—ah, Beethoven is nearer the people, for Beethoven had a much harder life. Mozart's art is naturally an expression of his life's impressions—exquisite, joyous, graceful, brilliant. But how contrasted was Beethoven's life! As a baby he was beaten by his drunken father, and at thirteen was earning his own living and supporting two older brothers who were mercilessly cruel to him. His was a life of constant suffering and battle, and the great thing in Beethoven lies in the fact that through all this struggle he maintained to the last minute of his life his utter feeling for joy. This was evidenced not only in his great ninth symphony, which is one of the last things he wrote, but in many other things.

"Mozart delights us with his richness of color, but

Beethoven touches us more because he suffered so much. He envelops us with his expression of struggles in all kinds of life.

"There is so much to say about Beethoven that we cannot say it," he sighed.

"The difference between the romanticist and the classicist in general is that the romanticist gives expression to what he momentarily lives through and feels, as he lives it and goes through it. So he gives it to us, telling us about it. The classicist first lives through his experiences, thinks it over, and gives us his resolution. Hence, he appeals less to our senses, but more to our mind. And, as there are few who desire to think hard, it is quite natural that in all art romanticism appeals more than classicism."

"Beethoven is generally considered the classicist, while Mendelssohn is held to be the great example of romanticism. I consider them reversed. Beethoven is the divine meeting of the two, with the romanticism outweighing. His early life shows the influence of Mozart and Haydn, but later we see the development into his own personality. In the middle years of his life he developed into an absolute romanticist, becoming, naturally, more and more the deep philosopher toward the end of his life."

"But Mendelssohn is classical because of his perfection of form. In no other composer do we have such careful form. It is too perfect for a romanticist."

Further reminiscence brought back an incident from some half forgotten corner of our memories. The Institute of Musical Art, then located on lower Fifth avenue, had just brought the site of its present attractive home on Claremont avenue. One Saturday afternoon, toward the end of the school term, Dr. Damrosch arranged a "rubber-neck-wagon" party for the junior orchestra and other members of the younger set, to view the new home. It was a memorable event—a red-letter day in all our lives.

No sooner had we assembled in Stojowski's room than the two grand pianos were immediately besieged by Mischa Levitzki and Leo Ornstein. While the rest of us stood around rooting for one or the other, they proceeded to go through an endurance test that probably would be going on yet if the huge bus had not arrived during the heat of the race!

After we had all tumbled in, with a huge and precious lunch box under the watchful eye of our chaperon, Levitzki and Ornstein, on either side of me, continued verbally their interrupted marathon; while in front, Sam Gardner, Sascha Jacobsen and Elias Breeskin, fiddlers three, appointed themselves judges of the competition!

Baritone With Skovgaard Concert Company Wins Individual Praise

Aubrey N. Engle, who has been touring with Axel Skovgaard, the Danish violinist, and his concert company during the past season, and will continue with them for another year, received the following individual praise in some of the cities where they appeared:

Mr. Engle is a thoughtful and skillful interpreter.—Times, Streator, Ill., November 2, 1916.

The ease and evident pleasure with which Mr. Engle sang won all lovers of singing.—Press, Streator, Ill., November 2, 1916.

Aubrey N. Engle delighted the audience with the prologue from "Pagliacci," and several encores were demanded from the artist.—Star-Journal, Pueblo, Colo., November 15, 1916.

Aubrey N. Engle, baritone, has a flexible and rich voice, resonant and of wide range. His diction was faultless.—Daily Kentucky Era, Hopkinsville, Ky., March 3, 1917.

Vera Barstow Honored by the New York Teachers' Association

F. W. Schlieder, acting on behalf of the New York State Teachers' Association, has extended an invitation to Vera Barstow to give a recital on June 27 at the annual convention of this body, which takes place this year at Niagara Falls. Miss Barstow has accepted the invitation. Nor is this all. Mr. Schlieder, in his enthusiasm for Miss Barstow's work, has offered to play her accompaniments.

Hanson's Aid Appreciated

M. H. Hanson is in receipt of a handsomely embossed letter from the Ancient Arabic Order of the Nobles of the Mystic Shrine of Mecca Temple of New York, in recognition of his activity in connection with the Shriners' Benefit Concert in aid of the Red Cross at the Casino Theater, New York, May 13.

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CINCINNATI POST-SEASON NOTES

The Cincinnati Symphony Orchestra appeared in Middletown, Ohio, last season under the auspices of the Art Association. That Dr. Kunwald and his men made a decidedly favorable impression, may be judged from the fact that the Art Association has engaged the Cincinnati Orchestra for two concerts next season. Evan Williams will appear in December and Anna Case will be the feature of the January event. The Middletown Choral Society will furnish the entertainment for the close of the season in March.

Wednesday evening, May 23, L. Drew Mosher presented a class of his vocal students in recital at Cable Hall, here.

Walter Gilewicz, well known pianist of the College of Music faculty, presented some of his pupils in a delightful recital, Friday evening, May 25.

Dr. Louis A. Brookes, a recent addition to the faculty of the Ohio Conservatory of Music, will train a class of teachers of piano in the progressive series for teachers during the summer term.

"Ohio," a patriotic song, written in 1896 by F. F. Gilbert, of Chicago, and sung in that city when President and Mrs. McKinley were present, has been offered by its composer in competition for the \$1,000 which the Ohio State Legislature has offered for a State song.

A brilliant pupil of Edwin W. Glover, Mrs. J. W. Haussermann, who recently came here from the Philippines, will sing Gena Branscombe's cycle of songs, "The Sun Dial," at Batavia, Ohio, for the Clermont County Federation of Music Clubs.

The first outdoor concert of the season was given Sunday, May 27, by Conway's Military Band in the Cincinnati Zoological Gardens. The soloists were Gertrude J. van Deinse, soprano; H. B. Henton, saxophone, and John Dolan, cornetist.

Dora Gibson Pleases All

"A generous share of the solo work in Judas Maccaebaeus falls to the lot of the soprano. In Dora Gibson the Musical Art Society was fortunate in securing not only a singer possessed of a voice of rare purity, strength and ringing quality, but also one who was an exponent of the finest traditions of oratorio singing. A sympathetic warmth and evident enthusiasm for her art enhanced the charm of Miss Gibson's singing, and in no way detracted

from the dignity of her interpretation." Thus did the London (Ont.) Advertiser speak of the work which this excellent English soprano accomplished in that city as so declaring that there was only one regret and that was that Miss Gibson did not make another appearance in that city during the festival of which this production was an important part. This opinion was substantiated by the other papers which spoke of her voice, capable of all heights and depths of song with its beauty of tone and color, declaring that she pleased all her hearers and displeased none.

The Love-Lea Quartet in Danbury

Linnie Love, soprano, and Lorna Lea, alto, recently appeared with the Arion Singing Society of Danbury, Conn., singing operatic selections, and the entire second act, in costume, of "Martha." Teles Longtin, tenor, and Harry Donaghy, bass, aiding in the performance. The Danbury Evening News of May 7 said of these capable young women, in part:

Linnie Love, prima donna, sang her way blithely through the happy role of Martha, and displayed no little histrionic ability. Her voice is of singular purity, and she was not afraid to use it in a manner that was delightful. Her "This Is the Last Rose of Summer" was perhaps the best solo of the evening. Lorna Lee has an attractive contralto voice and supported the prima donna well in all parts.

Amato Helps Recruiting

Pasquale Amato, the Metropolitan baritone, became an active aid of the local recruiting forces when he appeared at the Sixty-ninth Regiment Armory last Saturday evening and sang "The Star Spangled Banner." The occasion was a meeting called to stimulate the patriotism of men of fighting age.

A Musical Café

At the Cafe des Beaux-Arts last Monday noon the following musical persons were scattered about at the tables: Maggie Teyte, Edward Ziegler, Pierre V. R. Key, Fortune Gallo, Leonard Liebling, Artur Bodanzky, William Thorne, Berthold Neuer, the Meyer brothers (owners of the Metropolitan Opera House program), Armand Vecsey, etc.

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GOTHAM GOSSIP

Klibansky Pupils' Important Engagements—
Ziegler Institute Public Examination—
Speke-Seeley Students' Recital—Southland Singers News—Gustav L. Becker Pupils Play

Some Parson Price Pupils—Women's Philharmonic Society—Baritone Capouillez Wins Praised—Brounoff in Riverside Review—Mrs. L. W. Armstrong's Demonstration—Two Singers of Yonkers—Notes

Verae Coburn, an artist-pupil of the well known vocal instructor, Sergei Klibansky, has been engaged by Arthur Hammerstein for his production of "You're in Love," at the Casino Theater. Miss Coburn is the possessor of an unusually beautiful contralto voice of large range, color and quality.

Etsy Lane Shepherd's appearance at an orchestral concert at Willow Grove Park, Pa., marks the culmination of a highly successful season. Mrs. Shepherd has filled over sixty engagements, appearing in nineteen States. Since March 17 the soprano has sung in Waterbury, Conn.; Salisbury, Md.; Phoenixville, Pa.; Ashland, Pa.; Ossining, N. Y.; White Plains, N. Y.; Plainfield, N. J.; Newark, N. J.; East Orange, N. J.; Mahanoy City, Pa.; Wilmington, Del.; Reading, Pa.; Allentown and Bethlehem, Pa.

In many of the cities in which she appeared this season return engagements have been booked for next year; while in White Plains, N. Y., and West Philadelphia, Mrs. Shepherd has been heard twice in one season before the same organization.

Gilbert Wilson, bass, sang twice at the Actors' Fund Fair at the Grand Central Palace a fortnight ago.

Ziegler Institute Public Examination

At Chickering Hall, June 1, the annual public examination of students of the Ziegler Institute of Normal Singing took place. Bessie Macguire has a sweet, high soprano voice, and Mildred Stolpe sings well, both putting expression into their songs. Ella Palow is a capable singer, with a fine voice, and Sara Crommer sings with musical feeling, with a beautiful voice to back her expression. Misses Hansen and Palow sang the duet scene from "Hansel and Gretel" in costume, also cooperating beautifully in the essentials of action and dancing. Arthur Bowes has a tenor voice of enjoyable quality, singing "Celeste Aida," and finishing with a high B flat of clearness and ease. The quartet from "Il Trovatore" was well done by Misses Crommer and Seligman, Messrs. Bowes and Jones, Miss Seligman showing a voice of high range, and Mr. Jones possessing a good bass voice. Misses Balzano, Grobner and Benton were associated in a scene from Gluck's "Orpheus," singing well. The "Inflammatus," Miss Crommer singing the solo, with ten experienced singers forming a semi-chorus, closed the program. Others on the list were Harriet Gillette, pianist, who played "The Fountain" (Schytte) especially well; Catherine Nelson, Relda Reissman, Dorothy Wolfe, Elizabeth Koven, vocalists; and William Axt, accompanist. At the close some prominent listeners, including Professor Rubner (Columbia University) and Maurice Halperson (Staats-Zeitung), tendered well deserved congratulations to Mme. Ziegler, which were modestly received.

Speke-Seeley Students' Recital

A recital of unusual interest was given by nine pupils of Henrietta Speke-Seeley at her studios in the Metropolitan Opera House, May 24. Five of the pupils have church solo positions, and the others have done public work in concerts during the season. The distinct enunciation of all was a pleasure to listen to. The tone work was lovely and the rendering of songs most artistic. It was a very enjoyable affair, reflecting the greatest credit on both teacher and pupils. The program contained folksongs, art songs and arias, sung by Audrey Launder, Edith Gross, Mabel Titus, Marion Emmons, Alice Campbell, Helen Black, Jennie L. Hill, Lillian Morlang and Iva Belle Squires, the last named in Indian costume.

Southland Singers News

The Southland Singers have ended this season's work and will resume next October, holding all their rehearsals and meetings at the Coterie Club, 40 West Fifty-eighth street. The socials and concerts will occur at the Hotel Plaza. Mme. Dambmann, the president, left New York June 4 for her former home, Baltimore, where she began her musical education. She was soloist of the historic Cathedral and other prominent churches there, and left with an enviable reputation as a singer. She has continued her work as a concert singer, voice builder and organizer in New York. Many of her pupils are holding prominent choir positions and are known in the concert, stage and opera field. A promising artist-pupil, Angelina Cappellano, was heard at the Actors' Fair concert, May 26. Her beautiful voice pleased a large audience, and the encore song, "Who'll Buy My Lavender?" was unique, as she distributed bags of lavender while singing it. She was one of the successes of the evening. Miss Capellano is now planning a musical sketch, which the public will hear early in the fall. Ethel Cora, a beautiful girl with an unusual voice, pupil of Mme. Dambmann, will marry Joe Hunter McDonnell, June 5, at St. Paul's Methodist Episcopal Church. Dorothy Brainard, Elizabeth Schuster and Rosalynde Snedeker are engaged to be married, but intend to continue their vocal ambitions. June 1 Mme. Dambmann entertained forty active members of the Southland Singers and all the officers, at Hotel Calumet, 340 West Fifty-seventh street.

Gustav L. Becker Pupils Play

A musical matinee by pupils of Gustav L. Becker was given at Chickering Hall, May 31, assisted by Lena Conk-

ling, soprano. Twelve numbers made up a very interesting program, in which the participants, young ladies of various ages, did themselves and their teacher credit. Comment on the players noted by the present writer included steady playing of difficult Bach music, nice touch, fluent technic, tasteful pedaling, and always musical interpretation, evidently modeled after their teacher's own superior playing. Novelties on the program were by Scarmolin and Arensky. The pianists included Alice Levy, Millie Barnum, Lillian Goldman, Dorothy Fickermann, Dorothy Lake Gertrude Silverman, Esther Rose, Charlotte Jaekle and Ruth D. Sexton. They all showed cultivated, well developed memories. Some enjoyable singing was that of Lena Conkling (pupil of J. Henry McKinley), who, with Mrs. McKinley at the piano, sang a Puccini aria and songs by Ronald, Watts and Woodman in a voice combining power and brilliancy. Her high A flat was unusually telling.

Some Parson Price Pupils

Dorothy Worthington, of Chicago, is the possessor of a very beautiful high soprano voice. A very successful career is predicted for her on the concert stage.

Margaret Mower, also of Chicago, has a splendid mezzo voice, having met with much success in "The Prologue" while on tour with Sarah Bernhardt this past season.

Marjorie Kay, of Detroit, Mich., who possesses a very good soprano voice, is expected to go with the Shuberts in September.

Alice Kratzet, of Detroit, who is a member of the Belasco company at present, has a very sweet high soprano voice.

Olive Ellerman has been studying with Mr. Price for the past season and has made great progress. She is a Shakespearean student and is very successful in her readings and recitations.

Women's Philharmonic Society

A brilliant assemblage that completely filled the rooms was present, May 26, at the home of Miss Kenny, 314 West Eighty-ninth street, to listen to a musicale given by the Women's Philharmonic Society of New York, Amy Fay, president. The accomplished young artists who furnished the entertainment were Edith Moxom Gray, pianist, who played a group of short pieces by Scott, Brahms, Albaniz and D'Albert, closing with the Liszt D flat etude and E major polonaise; Martha Bartelme, soprano, who sang "O Sleep, Why Dost Thou Leave Me?" from "Semelle" (Handel), followed by a group of songs, and Eva Bartelme, accompanist. Leila H. Cannes is chairman of the entertainment committee. The first musicale next season will be devoted to music by Homer N. Bartlett.

Platon Brounoff in Riverside Review

The early struggles of Platon Brounoff, who came to New York from Petrograd twenty-six years ago, makes an interesting story. The story is largely told in detail

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To Mr. Spiering's pupils, however, and to those ad-

in the May 19 issue of the Riverside Review. He tells of his compositions for orchestra having been performed by Seidl, Kaltenborn and Volpe. He tells also about his opera "Ramona," which has to do with General Custer's last battle. He wrote the music to the Indian-Mexican drama "Xiloná." All this and much more is to be found in the paper mentioned.

Capouilliez Wins Praises

F. Reed Capouilliez recently sang for a Masonic lodge in Harlem, following which he received the following letter from the secretary:

MY DEAR MR. CAPOUILLEZ—I have been intending to write to you for some time.

I want you to accept my thanks on behalf of Harlem Lodge, No. 457, F. & A. M., for the kindly manner in which you assisted us in our entertainment held on May 8, last.

Your selections were splendid and excellently rendered, and so many spoke to me of how much they enjoyed hearing you.

Again thanking you and with best wishes,
Sincerely yours,
CHAS. A. CONNER.

Mrs. L. W. Armstrong's Demonstration

Mrs. Lewis W. Armstrong gave a public demonstration "Burrows' Musical Kindergarten," June 1 at her studio, Wadsworth avenue, Washington Heights. A program of fifteen numbers made an interesting hour. Mr. and Mrs. Armstrong will teach singing, piano, harmony and elocution during the summer at their home studio, 570 West 183d street.

Two Singers of Yonkers

Hazel Gardinier-McConnell, the contralto, whose singing, allied with distinct enunciation and beautiful personality, has brought her into metropolitan prominence, recently made a hit in "Morning" (Speaks) and "At Dawn" (Cadman) for the Warburton Avenue Baptist

IMPRESSIONS OF THEODORE SPIERING

By Margery Stocking

mirers of his art who know how extremely fine is his technical perfection, it will be very interesting to note

Church, Yonkers. There was a miscellaneous musical program with various addresses, playing by an orchestra, solo piano, etc., but the fair singer was the hit of the evening. All of her vocal excellence she attributes to Mrs. Henry Smock Boice.

Emma J. Crowther is another singer living in Yonkers who has more than local reputation. She recently sang for a private audience an aria from the "Holy City," "Kathleen Mavourneen," and the waltz song "Carmena," showing a voice of unusual range, power and expression.

Notes

A company of about forty-five parents and guests heard a well arranged and pleasing recital given by Mme. A. C. Totten and pupils at her studio in Amboy road, Tottenville, Saturday evening. The soprano solos by Helen Felch and piano numbers by Julia Schaffer were especially commendable, evidencing Mme. Totten's thorough training, as did the work of the younger performers, all of whom played in highly creditable manner.

Anna van Gerow, soprano, who sang with the Interstate Opera Company, was soloist on Decoration Day with the Kaltenborn Orchestra, Central Park. She sang the aria from "Queen of Sheba" and songs by Lohr, Eggett and Ball.

Marian Vervyl, a Melba Protégée

Not every American singer has the good fortune to win the approval, the assistance and the prestige of Nellie Melba. Marian Vervyl began her artistic career under very advantageous circumstances. Having a natural gift for singing, she went to Paris and there met Mme. Melba, who immediately took a fancy to the young student and encouraged her. Mme. Melba sent her to Mme. Marchesi, with whom two years were devoted to study in voice cul-

ture and repertoire. Having been started upon her career by the great Australian singer, Miss Vervyl felt the deep responsibility of making good, and has bent every effort to fulfill the prediction that some day she would develop into a fine artist.

Had it not been for the war, Miss Vervyl would have made her debut in opera in London, as Victor Maurel is said to have been anxious to secure her services for the Beecham season of Mozart operas, inasmuch as she had received a thorough training in this master's work. Since her return to America the young singer has been forging her way steadily forward. Beginning with a recital in New York, her successes have continued for the past two seasons. Indeed, her number of engagements has been large for a young artist new to the American field. Miss Vervyl's season has been a long one. Within three weeks she has had eleven appearances. Her fall bookings indicate increased activities for 1917-1918, having already been booked for about twenty-five dates before January 1.

Lucien Muratore and Lina Cavallieri to Spend Summer in Connecticut

Lucien Muratore, tenor of the Chicago Opera Association, and his wife, Lina Cavallieri, who were both strangely stricken at the same time with appendicitis, have recovered and returned to their apartments at the Hotel Netherland, New York. Mr. Muratore was taken ill first and went to Dr. Lloyd's sanitarium, his wife accompanying him in order to give him her personal attention during his illness. The next day she was similarly attacked, more severely than he, however, for it became necessary to operate on her, while he recovered rapidly without an operation. They will spend the summer at a country place which they have engaged near Waterville, Conn.

"Dignified and of calm, commanding presence, Dr. Kunwald proved himself, when at the head of his own forces last night, to be a leader of fine ability generally."—New York Sun.

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March 9, 1916.

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ChicagoFrederick H. Haywood's First Year
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Frederick H. Haywood gave an interesting demonstration of some interpretative work for first year students at his New York studio on the afternoon of May 26. Four students were selected from the first year class. A list of songs was assigned to them for study and the lessons were of one hour and conducted in class form. Although only four lessons have been given in a month's time, one each week, the students presented the songs with dramatic action and interpreted their program in a manner that would do credit to students of mature experience. Such was the verdict of the audience of pedagogues and artists whom Mr. Haywood invited to judge the value of this work.

Last season Mr. Haywood adopted the plan of teaching the elementary principles of voice culture in class form, and it terminated in the publication of his comprehensive work, "Universal Song," which is the material used in the class lessons.

So again Mr. Haywood has hit upon a happy manner of presenting something of a very valuable nature to his students. In the interpretation of songs with dramatic action he is drawing out the personality of each student and putting them in close touch with the culture of voice, mind and self that goes toward making the artist. It gives the student from the first a keen appreciation of what song in-

tuneful utterance to a number of lilting waltz numbers. A clear, full voice, supplemented by an attractive stage presence, makes Miss Galloway one of the conspicuous factors in the success of the entertainment.—Washington (D. C.) Post.

Katherine Galloway in the prima donna role most capably sings the melody laden numbers.—Washington (D. C.) Times.

Next in importance to the success of the offering is Katherine Galloway as Peggy, her bright face, pleasing personality and clear soprano voice earning many recalls.—Washington (D. C.) Evening Star.

Katherine Galloway charmed the audience with her pleasing voice.—Pittsburgh Leader.

Katherine Galloway is vivacious and charming and to her voice is due much of the credit for "putting over" the songs.—Pittsburgh Chronicle.

Katherine Galloway uses a lovely voice and a charming personality in the part of the divorced wife.—Pittsburgh Sun.

Katherine Galloway is a vivacious and charming Peggy and to her voice is due much of the credit for "putting over" many of the songs.—Pittsburgh Post.

Katherine Galloway's voice is supple and melodious in the prima donna role.—Pittsburgh Gazette-Times.

The case is more than adequate. Katherine Galloway, fair to look upon and in splendid voice, carried the musical burdens gracefully.—Pittsburgh Press.

There is not much of a story, but there is Katherine Galloway, a statuesque beauty to look at, who in the role of Peggy sings a number of songs in a splendid soprano voice, superb in the upper register and quite delightful altogether.—Pittsburgh Dispatch.

Miss Galloway has a voice that is sweet and clear and big and is handled with admirable musicianship.—Allentown (Pa.) Democrat.

Sue Harvard's Singing "A Sheer Delight"

Sue Harvard's appearance in Baltimore recently as soloist with the Bethlehem Steel Company Band was the subject of much comment. Her lovely voice and equally charming personality won for her the praise of public and press alike. What some of the daily papers had to say is shown in the appended excerpts:

A notable feature of the concert was the appearance of Sue Harvard, a brilliantly gifted young soprano who had not before been heard in this city. . . . Her voice is of beautiful timbre, clear and of very wide range, and she uses it with the utmost skill. It is a sheer delight to hear a singer whose vocalization is as intelligent and as artistic as hers. She has an abundance of temperament and colors her singing beautifully, particularly effective being her shading of high notes.—Baltimore News.

Miss Harvard has one of the most beautiful voices and is one of the finest singers heard in Baltimore in a long time.—Baltimore Star.

Miss Harvard has a voice of a great deal of sweetness, exceedingly flexible and under careful and most intelligent control. She sings with much taste and discernment and brings much interpretative powers to her songs.—Baltimore American.

The concert of the Bethlehem Steel Company Band at the Lyric last evening served to introduce to Baltimore one of the most delightful singers heard here for many a day. Quite simply, and almost unheralded, Sue Harvard, the soloist of the evening, gave a genuine thrill to those who heard her. She has a soprano voice of remarkable range and volume, with a fresh, clear resonant quality and a wonderful purity of tone. Her manner is absolutely devoid of artificiality, and she sings with delightful spontaneity. Her sustained notes are marvelously even, and her mezzo-voce is exquisite. She sings with a very real appreciation of emotional value and uses her technical equipment with rare intelligence.—Baltimore Sun.

A Librettist's Liberality

James Montgomery Flagg, the artist and humorist, has won the prize of \$50 offered by Harry B. Smith, the librettist, for the best verse for the "Baby Vampire" song in "Love o' Mike," and it will be added to the other verses sung in this musical comedy at Maxine Elliott's Theater, New York.

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INFORMATION AND CATALOGUE ON REQUEST
STEINWAY PIANO

Among the artist pupils of Dudley Buck who are achieving marked success before the public is Katherine Galloway, who is at present touring with Henry W. Savage's "Have a Heart" company. Miss Galloway sings the leading soprano role in this musical work, her interpretation of it reflecting the utmost credit upon the splendid training she received under Mr. Buck's guidance. What some of the Washington, Pittsburgh and Allentown papers had to say in her praise may be seen from the appended critiques:

In the role of the soprano bride who suspects her adoring husband of a flirtation with one of his waiters, Katherine Galloway gives

Arthur Middleton Wins Ovation

With enthusiastic letters of praise from various club directors offering return engagements in addition to columns of approbation from the press, Arthur Middleton has solved the secret of good results at his every appearance—and they have been many. Recent testimony to the splendid performances of this American artist and modest gentleman are contained in the following from the newspapers of Buffalo, N. Y., and Hartford, Conn., where he appeared with the Orpheus Club and Treble Clef Clubs respectively:

Arthur Middleton won an ovation. Few artists before the public sing with the authority that this famous oratorio and concert baritone is able to command. His matchless diction, his superb declamatory style and dramatic intensity make him a truly great musician.—Buffalo (N. Y.) Morning Courier, April 17, 1917.

Arthur Middleton, oratorio and concert baritone, of New York, repeated the success he won when heard here last season with the Orpheus and also at the May festival the season before. His artistry is unquestioned and his style and diction enhance the charm of his interpretation.—Buffalo (N. Y.) Evening News, April 17, 1917.

Arthur Middleton, bass-baritone of the Metropolitan Opera, was the soloist. Mr. Middleton's vocal and artistic abilities have grown since he last sang in this city. His superb voice, with its wealth of volume and its range of over two octaves, has gained in brilliance and plasticity. His aria, Figaro's from the "Barber of Seville," was delivered with admirable flexibility and variety of color, and a Handel number displayed his command of legato and great beauty of his sustained tone.—Buffalo (N. Y.) Morning Express, April 17, 1917.

Mr. Middleton acquitted himself, as is his wont, with dignity and nobility of voice and general artistic impressiveness. His delivery of "Where'er You Walk" and "My Lovely Celia" were models of refined and finished song singing.—Hartford (Conn.) Times, April 3, 1917.

FAY FOSTER WINS PRIZE

At the fifth Biennial Prize Competition for American Composers, held in Birmingham, Ala., Fay Foster's chorus for women's voices, "In the Carpenter Shop," was awarded first prize. The chorus was well rendered by selected voices from the Music Study Club of Birmingham, Ala., under the direction of Robert Lawrence. This work, which opened the concert, won so much favor that it had to be repeated at the end of the program, and aside from this, a



FAY FOSTER.

request was made to produce it once more at a later concert.

This chorus is dedicated to the Rubinstein Club of New York, and will be produced by it at its first concert next November in New York.

Pupils of Mme. Lenz in Recital

Minna V. Lenz presented six pupils in recital on Saturday evening, May 26, at the West Seventy-ninth Street Academy, New York. The artists were Millie L. Heusinger, Helen Oeftiger, Dorothy Freemorgen, Charles Bader, Bessie Levine and Sarah Roth. A carefully arranged program was well rendered, and comprised numbers by Jensen, Legov, Bizet, Woodforde-Finden, Gounod, Lehmann, Verdi, Tschaikowsky, Mendelssohn, Mascagni, Ardit and Meyerbeer.

The work of the participants reflected distinct credit upon Mme. Lenz.

Music Students as Journalists

One of the most interesting of the music student publications which comes to the MUSICAL COURIER is "Sharps and Flats," published by the Cincinnati Conservatory of Music. Aside from its excellent typographical features and attractive paper and binding, the little volume of thirty-six pages is full of interesting items and articles. One of the latter is called "The Development of a Practical School for Opera," and is by Ralph Lyford, the young musician who not long ago staged the successful production of "Tales

of Hoffman" at the Cincinnati Conservatory, and then, as a token of his versatility, wrote the piano concerto which won the prize for composition at the recent N. F. M. C. contest. A poem called "The Piper's Children," by Grace Fleming van Sweringen, also is an excellent piece of writing. Ella May Smith, chairman of the American Music Committee of the N. F. M. C., contributes an interesting editorial relating chiefly to the encouragement that has been given to American composers during the past year. Bright "Dramatic Art Notes," personals, and news notes of the various musical fraternities fill the rest of the booklet. Humor is not overlooked, and many good musical jests are interpolated between the long articles. Among the illustrations are shown both sides of the medallion dedicated by its designer, Ernest Haswell, to the Cincinnati MacDowell Society.

Critical Choir Boys Enjoy Seagle's Annual Song Program

Oscar Seagle gave a recital Saturday evening, May 26, in the school for the choir boys of the Cathedral of St. John the Divine, New York. Since his son John has been attending this school he has made it an annual custom to sing for them. The boys, who live in the school and receive their musical education under the direction of Miles Farrow, form a discriminating and appreciative audience. Indeed, they are a remarkable audience, for they are not influenced by prejudices or preconceptions of any sort. They know what they like; their liking is based upon sound musical training; and they demand a high excellence of performance. In this respect they amaze the elders.

An instance of the catholicity of their taste was shown in their demand for repetition of the old French "Tam-tourine," which Mr. Seagle repeated three times before they let him go on with his program. Apparently the flexibility of voice and precision of enunciation demanded of the singer charmed them.

Of his French repertoire Seagle also gave them "L'Amour de moi" and the "Chanson à boire." Besides he

sang the Irish "Ballynure Ballad," Will Marion Cooke's "Negro Sermon," H. T. Burleigh's arrangement of the charming old Swedish "Dove and the Lily," and finally a group of negro spirituals.

Throughout his program Seagle was as ever the consummate artist, singing with the full control of vocalism that distinguishes him, and he disclosed his usual style and intelligence that made his every effort the truthful embodiment of its individual beauty. Whether the song was one of the old negro spirituals or an early French chanson, old Irish or modern Italian aria—he did the Prologue from "Pagliacci" and the "Eri tu" from Verdi's "Masked Ball"—it was given with a fidelity to the text and a mastery of the vocal line that thrilled.

Seagle's singing improves with the years. Like old wine, its flavor increases with age. In matters of tone color, diction, style, he is still the growing artist. Unlike many, he has not ceased to grow with the advent of success; instead, success has meant but an increased effort and untiring perseverance toward the ideal of song recital.

Edwin Hughes Opens New York Studio

To satisfy the demands made upon him by the many young pianists who were his pupils in Munich, and who followed him to America when he returned here last year, Edwin Hughes, the American pianist, has opened a studio in New York City to accommodate those of his students who are coming to New York for the summer.

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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

The Address of Gena Branscombe

The correct name and address of Gena Branscombe, which was recently asked of the Information Bureau by a correspondent, is Mrs. John Ferguson Tenney, 1 West Eighty-second street, New York City. She was a guest of honor at the recent banquet of the Musicians' Club of New York, and it was on the official list sent out by this club that she was described as Mrs. Frank Tinney, a mistake accidentally copied in the MUSICAL COURIER.

Something for Nothing

"I am a young lady with what, all my friends say, is a remarkable voice, rich and full, although I have not studied singing. In order to select a teacher who would do the best for my fine voice, I wrote to several teachers, asking them to hear my voice and tell me whether they thought it was worth while my studying. They all wrote back that they charged for an 'audition,' as they called it, the same as for a half hour's lesson. Is this the custom? I thought they would be glad to try my voice, hoping to get a pupil."

As many letters similar to the above have been received, it would seem as if the time had come when a decisive word should be said about the "complaints" that intending pupils have made and are making.

Many years ago, say twenty, it was the custom for teachers to listen to a voice and give advice as to the best course for that voice to pursue. In one large Eastern city where the teachers were particularly gracious, it was the boast of some pupils that they had been to "every teacher in the city," even when they had already decided with which one they would study. At last the evil became so great—one teacher asserting that an entire day had been practically "given" away—that the breaking point came, and a charge was exacted from any one wishing to have the "voice tried." At first this charge was almost nominal, but as time went on and more and more applicants came to be heard, the teachers who were receiving from \$5 to \$10 a half hour for lessons, found themselves giving up many half hours for a dollar or two. Gradually it became an understood rule that any "audition" should be charged for the same as a lesson. If the pupil studied with the teacher to whom this was paid, there was an extra lesson included so that the first hearing was gratuitous.

Inquiry among the leading teachers of New York discloses that the demands for having "my voice tried, as my friends say it is a wonderful one," still continue, but to these demands there is now but one reply: "My terms for an audition are—so much—the same as for a lesson. If you decide to study with me, an extra lesson is given."

This is as it should be. Why should a teacher whose years of study and experience entitle him or her to a position where every moment of time is valuable, either for imparting knowledge or for needed rest, "give" away hours of that time? Would the same pupil who is trying to get something for nothing, go to a lawyer, or go to several lawyers, before deciding which one to employ and not expect to pay for the advice of each one? Would a doctor listen to all the symptoms of disease, or would patients consult half the doctors in the city before deciding which one to let take charge of their case, without paying each and every one of them a fee? Then why should other professions which have entailed an enormous amount of study for preparation, be expected to give away advice?

It is an unpleasant fact that many music pupils have proved ungrateful to those who have done the most for them. Years ago it was not difficult for a talented singer or player to find some philanthropic person to finance him or her during their musical education, but in so many cases the benefits received were ignored; instead of thanks and appreciation the patron received abuse; now it is an exceptional case for a rich person to educate a prospective "artist."

When you want something of a teacher, pay for it; be independent, do not ask favors of strangers; remember that there are always "beautiful voices"—in the estimation of admiring friends, voices that are never heard of again even after years of sacrifices, perhaps, for it can be taken as a rule that the "beautiful" voices of the world are sadly in the minority, when compared to the thousands for whom that claim is made.

A successful business man who was constantly importuned for money to aid some "exceptional" person or other, often told the writer that "what people could get for nothing had no value." It was what had to be worked for that counted.

If you are convinced that your voice is what your friends tell you, go to some reliable teacher, pay the fee asked and

feel that the advice you receive has been adequately compensated. From your letter it would appear that you were trying to get something for nothing, which fact might have made you doubt the accuracy and value of the advice.

More Spanish Music

"I want to give a program of Spanish music, of miscellaneous music, so to speak, some heavy, some light. Is there much Spanish music played in this country? My local dealer seems to have all composers of every country in the world excepting of Spain. Will publishers send catalogs?"

A similar question to this was answered in the Information Bureau of the MUSICAL COURIER of May 17, to which your attention is called.

Arthur P. Schmidt, of Boston, Mass., recently has issued five compositions by D. Sequiera. He will be pleased to give you any further information if you cannot obtain the numbers in your town. The list is "Perla de las Antillas Habanera," "Serenata Nicarguena," "Elenita," "Danzon," "Pasillo," "Danza Colombiana," "Andalucia."

Spanish music is better known in America than in England, the writer found, perhaps from the nearness of Mexico and South America. Not all Spanish music is of a serious order, but you will find sufficient to make up your program.

All publishers will send catalogs upon request.

How to Place Music Drama

"Will you kindly recommend a list of reputable producers and also one of the placing agents to whom I might submit the manuscript of a music drama?"

The name "music drama" is so elastic the writer would have to know more definitely about it before giving advice.

Who Was Lulli?

"Will you please tell me something about a man named Lulli? I saw his name in a paper; it said he was a composer of music. Is he alive? If he is, where does he live?"

Giovanni Battista Lulli, of whom you ask information, was born in 1633, and died in 1687, which answers your question of his being alive today. He was an Italian, who left his native country at an early age, going to Paris, where he made a great reputation, becoming a favorite at the French court. He composed operas in the manner then in vogue in France, only that he developed the orchestra greatly. During the space of fourteen years he wrote twenty operas, which were produced with great attention to detail. To him is attributed the "invention" of the French form of overture, a prelude, fugue and dance movement.

There is a celebrated picture of Lulli surrounded by fellow musicians, a small orchestra in which he is taking part. The painting hangs in the Borghese Gallery in Rome.

Why Was This?

"Last Sunday evening I went to the Hippodrome to a benefit for the Russians which was given under the auspices of the MUSICAL COURIER."

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A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

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Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed to
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pices of the New York Herald and the American Hebrew. A boy came down the aisle and asked everyone if they wished to buy a program. As I wanted to know what was being sung and played, and also to keep my program as a souvenir of the occasion, I paid twenty-five cents for said program. But I could not find any mention of the music. The whole book was simply page after page of advertisements, none of them having any relation to music or to Russians. When I complained to the management, I was told that all the programs were sold! This seems to me a cheap sort of swindle of which any management should be ashamed."

You are not the only victim of this cheap way of extracting money from the audience. Why advertisements of factories in the West should be sold under the head of "programs" is difficult to understand. Such methods are unwise to say the least, and those who suffered from them last Sunday evening will hardly care to contribute to any charities under the organization of the above mentioned newspapers.

Christine Miller's Welcome at Ann Arbor

For several reasons the management of the Ann Arbor (Mich.) Music Festival has been anxious to obtain the services of Christine Miller, the charming and popular contralto, for its annual festival, but always there has been a difficulty in the matter of open dates on Miss Miller's part, or a lack of opportunities adapted to her voice, on the part of the festival. This year, however, she finally did make her appearance, singing the part of The Angel, in Elgar's "Dream of Gerontius" and the following excerpt from a letter of Mr. Stanley, director of the festival, to her, following this, as well as the appended newspaper notices, tell their own story of her success.

I was perfectly inspired by your work Thursday night and can only say that I did not see anything that could have been improved and you can count on appearances here in the future. I wish to congratulate you on your great success and congratulate myself on swinging the big stick in your presence. Very sincerely,

ALBERT A. STANLEY,
Director Ann Arbor, Michigan, Music Festival.

Miss Miller made her first Ann Arbor appearance as the Angel, and she provided a beautifully modulated and well considered interpretation of her part. She is an artist well worth frequent hearings.—Detroit Free Press, May 4, 1917.

Christine Miller, with her rich, full voice and her artistic interpretation and attractive stage presence, charmed her audience, in this, her first Ann Arbor appearance.—Detroit Journal, May 4, 1917.

Christine Miller sang the role of the Angel and pleased her audience alike by her artistic interpretation and attractive stage presence. Her voice is rich and full, and her enunciation splendid.—Ann Arbor Daily Michigan, May 4, 1917.

Miss Miller was especially well received and established herself in permanent favor with festival audiences.—Detroit Times, May 4, 1917.

The alto soloist was Christine Miller, of Pittsburgh, the Chicago Apollo Club "Messiah" soloist for 1916 and 1917. There is this to be said for Miss Miller: In late September she began a concert tour and has since sung in every state in the union, also in Ontario, yet her voice is as fresh, strong and perfect as January 1. There are in many voice tones, particularly in lower register, a strength, purity and richness, not earlier heard, also upper tones of a beautiful mezzo, and in general strong, lyric quality, grandly adapted to rendering of numerous difficult classic compositions. Of all American altos few are more distinguished and talented artists than Miss Miller.—The Charlotte (Mich.) Leader, May 10, 1917.

Skovgaard's Route

Bookings for Skovgaard, the Danish violinist, from May 28 to June 22, inclusive, read as follows:

May 28—Regina, Sask.
May 29—Saskatoon, Sask.
May 30—Prince Albert, Sask.
May 31—North Battleford, Sask.
June 1—Battleford, Sask.
June 2—Canora, Sask.
June 3—Yorkton, Sask.
June 4—Moosomin, Sask.
June 5—Virden, Man.
June 6—Carberry, Man.
June 7—Souris, Man.
June 8—Brandon, Man.
June 9—Dauphin, Man.
June 10—Neepawa, Man.
June 11—Selkirk, Man.
June 12—Morden, Man.
June 13—Carman, Man.
June 14—Transcona, Man.
June 15—Beausejour, Man.

Contributors to Eugen Haille Fund

A complete list of contributions to the Eugen Haille fund herewith is published at the request of Mrs. Theodore Spiering, vice-chairman of the committee: F. X. Arens, Richard Arnold, Harold Bauer, Mrs. A. M. Beach, Victor Biart, David Bispham, Artur Bodanzky, Harold Brockway, Margaret Dietz, Herbert Dittler, Mischa Elman, Naham Franko, Carl Friedberg, Ossip Gabrilowitsch, Paolo Gallico, Rudolph Ganz, Alma Gluck, Leopold Godowsky, Percy Grainger, Victor Herbert, Mrs. W. W. Hinshaw, Ernest Hutcheson, Alexander Lambert, David Mannes, Ludwig Marum, Arthur Mees, Yolanda Méró, Paul Miersch, Musicians Foundation, Mme. Niessen-Stone, Hugo Riesenfeld, Elizabeth Rothwell, Oscar Saenger, Ernest Schelling, Oscar Seagle, Albert Spalding, Theodore Spiering, Josef Stransky, Paul Tietjens.

Spiering to Enjoy Real Vacation

Theodore Spiering again has leased the house at Elizabethtown, N. Y., which he and his family have occupied the last two seasons. Mr. Spiering consistently has refused to teach during the present summer.

The distinguished American artist not only is in need of a vacation—the first one in years—but he has planned much work of an editorial and educational character aside from the preparation in connection with his next season's concert appearances.

Mr. Spiering begins his teaching season in New York, September 17. His first New York recital at Aeolian Hall is scheduled for October 16.

How Mrs. MacDowell Plays

Appended are some extracts from notices concerning the piano performances of Mrs. Edward A. MacDowell, in compositions by her lamented husband:

Mrs. Edward MacDowell knows better how her great husband wanted his music to be interpreted than anyone else does.—Henry T. Finch, New York Evening Post, April 21, 1915.

Mrs. MacDowell had been previously considered only as the widow of the great Edward MacDowell, but she proved herself also a pianist of wonderful feeling, splendid technic and clear, warm tone.—The Post-Intelligencer, Seattle, Wash., March 3, 1916.

Mrs. MacDowell played with a finish and perfection of technic that drew the most enthusiastic applause from the brilliant audience present.—Dallas Morning News, March 29, 1916.

Mrs. MacDowell's interpretation of the works of Edward MacDowell is clear, authoritative and valuable.—San Francisco Chronicle, February 27, 1916.

I feel that I have listened to a really great pianist.—Atlanta (Ga.) Journal, December 30, 1915.

Mrs. MacDowell's musical message, glorified by her personality, became doubly beautiful and of greater spiritual significance.—World-Herald, Omaha, Neb., February 11, 1917.

Mrs. MacDowell, a pianist of distinction, held her listeners spellbound.—Jamestown (N. Y.) Evening Journal, April 30, 1917.

Mrs. MacDowell is a performer of great distinctive gifts, one indeed endowed with the rarest sympathy and insight.—Winnipeg (Can.) Saturday Post, February 24, 1917.

Nahan Franko Breaks Records

With his orchestra at Willow Grove (Philadelphia) where he is engaged for an annual season of summer concerts, Naham Franko has been breaking attendance records during the past fortnight. Vast crowds have heard the Franko performances and the enthusiasm has been in proportion to the size of the audiences. Mr. Franko's programs reveal subject matter of rare distinction for outdoor concerts. In the list of composers played were such names as Rubinstein, Guirand, Wagner, Chopin, Weber, Grieg, R. Strauss, Bizet, Tschaikowsky, Verdi, Auber, Herold, Bruch, Haydn, Bach, Mozart, Gounod, Saint-Saëns, Meyerbeer, Rossini, MacDowell, Puccini, Cherubini, Massenet, Beethoven, Mendelssohn. Compositions were heard also of Delibes, Borowski, Herbert, Sousa, Franko, Popper, Sinding, Soedermann, Sullivan, Ziehrer, J. Strauss, Nevin, Stillman Kelley, Moszkowski, Alfvén, etc. Mr. Franko's baton, according to all accounts, retains its long established ability to appeal to the masses as well as to the classes, in programs ranging from the best popular music to the most exacting numbers in the classic repertoire, and in the realm of salon, dance, symphonic and operatic compositions.

Paul Reimers Captivates Lima Audience

A concert which aroused wide interest throughout the country on account of the prominence of the four artists participating, was given recently in Lima, Ohio. The four singers were Mabel Garrison, Sophie Braslau, Clarence Whitehill and Paul Reimers, and before the concert took place the local management had advertised them broadcast as the "Victor Quartet."

The Republican Gazette of Lima in its review of the concert said: "Paul Reimers captivated his Lima audience last night at Memorial Hall in his series of folksongs from a half dozen countries. In his interpretation, polished phrasing and the finish and distinction of his voice . . . Reimers added to the charm of his voice and expression by little explanations of the interesting folk stories woven through his songs. Even those unfamiliar with the German could trace with ease the story of 'Phyllis und die Mutter' after his brief sketch."

Operalogue in Spokane

The travels of Havrah Hubbard and Claude Gotthelf took them into the far Northwest this spring, and recently they presented their Operalogue before the Musical Art Society in Spokane, Wash. The Spokesman-Review of that city said of the event: "Mr. Hubbard, a fluent speaker, with aptitude for both tragedy and comedy, carries his listeners with him in 'Love of the Three Kings,' and a fresh treatment of Wolf-Ferrari's 'Secret of Suzanne.' The music was played by Claude Gotthelf with deft and unerring sympathy. Mr. Hubbard displayed marked histrionic talent. Mr. Gotthelf more than merely indicated the beauty of the score, and, as played by him, the melodies gave a very good idea of the scope of the original. Mr. Gotthelf showed his mettle also as a solo pianist, playing with such conspicuous ability that he had to give a double encore."

Leila Holterhoff's First Season Ends Auspiciously

Leila Holterhoff, the charming blind soprano, has just finished her first American concert season with an appearance at the State Teachers' Convention in Sheboygan, Wis. The press remarked her "beautiful, sweet, clear, soprano voice," and the enthusiasm with which her numbers were applauded.

Miss Holterhoff will return to her home in California the first of July and will return East early in September to fill a large number of concert engagements next year.

Van Yorx at New York Studio Entire Summer

Theodore van Yorx, the well known vocal teacher, will continue instruction during the summer months at his studios, 22 West Thirty-ninth street, New York.



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Yours very sincerely,
(Signed)

SERGEI RACHMANINOFF.

MUSICAL COURIER

June 7, 1917

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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Colp, Guiomar Novaeas, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.
During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall NEW YORK

Tina Lerner to Make Fifth American Tour

Tina Lerner, the Russian pianist, not only is a favorite with the concert going public, but also has inspired some of the most prominent critics of Europe and America to enthusiastic tributes. Philip Hale pronounced Miss Lerner's art "indisputable," and said that "under the fingers of Miss Lerner and Mr. de Pachmann this much abused instrument sings melodiously." The Boston Transcript agreed in the following words: "Tina Lerner is the heir to De Pachmann in our concert rooms." In the San Francisco Examiner the critic's enthusiasm is summed up in the headline: "Tina Lerner, Priestess of the Beautiful, Genuine Poetess of the Piano," and the Chronicle of the same city said: "Tina Lerner is found with the world's elect of the keyboard."

On her last tour the New York Evening Mail proclaimed her "an artist of the first rank, a revelation," and the New York Evening Telegram named Miss Lerner "Queen of Pianists." Henry T. Fink, of the New York Evening Post, paid the following tribute to the Russian pianist: "Miss Lerner will always be sure of a double success, one for her beautiful playing, the other for her looks."

Also in her own country, where Miss Lerner returned for a tour to appear with the leading orchestras and in re-

song itself, said: "left it (the audience) excited as perhaps no other musical event has thrilled the public since the war."

At the close Mr. Harris was forced to repeat the entire hymn and so deep was the impression that he was requested to sing it again at the New York Hippodrome on Sunday, May 27, at the concert arranged by the New York Herald for the purpose of raising funds to present to the Russian Republic a replica of the Statue of Liberty, a gift from the sister American republic, in emulation of the act of France some years ago.

English Musical Items

(From the London Musical News.)

The accounts of the Brighton (England) Municipal Orchestra show that the year ending March 31 has been financially the most successful on record, owing largely to the co-operation between the orchestra and the Palace Pier Company. The performances of the orchestra on that pier have had the happy effect of largely increasing the attendance of the public.

The youngest organist in Lincoln (England) is H. C. Treavett, who at the age of fourteen has been appointed to the Church of St. Andrew, Saxilby. His elder brother, B. Treavett, also received his first appointment years ago at the same age. He is now in Buenos Aires, whence he instructs his brother in harmony by correspondence.

Julia Claussen "Somewhere in Illinois"

When summer comes, one will find Julia Claussen out on the golf links or the tennis courts, as the eminent contralto is very fond of both sports, though tennis is her favorite enjoyment. The snapshot reproduced herewith shows Mme. Claussen prepared for a "drive" and was



TINA LERNER.

JULIA CLAUSSEN,
A golf enthusiast.

taken "somewhere in Illinois." Thus does this world renowned artist keep in excellent trim and enjoy the summer recreation after those strenuous seasons which have been hers since she came to America.

Edgar Schofield Sings in "Elijah"
Twice in a Fortnight

Edgar Schofield sang the title part of "Elijah" for the second time within a fortnight at the May Festival in Canandaigua, N. Y., May 22. The chorus under the direction of Judge Robert F. Thompson sang with spirit and with fine regard for nuance. Mr. Schofield's Elijah was artistically and dramatically effective and his reception was of the heartiest description. In the afternoon the baritone sang a group of English songs for which he received an ovation.

Vera Barstow's Records

Vera Barstow, the American violinist, has not been able to go to the country as she had planned, as her managers, the Concert Direction M. H. Hanson, closed a contract for ten violin records for her with one of the leading talking machine companies. Among the records which Miss Barstow has just made are: "The Last Rose of Summer," Raff's "Cavatina," and the "Thais" "Meditation," "Elégie" of Massenet. The records will be on the market in the fall.

Louis Aschenfelder Will Offer
Special Courses During Summer

Louis Aschenfelder will remain at his studios, 161 West Seventy-first street, New York, during the summer, and will early in June start a condensed course especially adapted to professional artists, teachers and students. This will consist of voice production, sight singing, operatic and concert repertoire, interpretation and phonetic diction in English, French, Italian and German.

George Harris First in America
to Sing New Russian Hymn

George Harris, Jr., had the honor of singing for the first time in America "The Hymn of Free Russia," composed by Grecianinov and dedicated to the new republic. Mr. Harris sang it at the concert given by Ossip Gabrilowitsch and his orchestra at Aeolian Hall, New York, on May 22, for the benefit of the Russian exiles lately liberated from Siberia. The words and the score had arrived in New York but a day or so in advance of the concert and Mr. Harris demonstrated his musicianship and also his linguistic ability in mastering the song and singing it in Russian on such short notice. That his performance was a memorable one may be judged from the fact that the New York Times wrote:

"At the first note from Ossip Gabrilowitsch's orchestra, 1,500 persons leaped to their feet," and of the effect of the

A Great Career Predicted for Mabel Addison

When Mme. Schumann-Heink heard the young contralto, Mabel Addison, sing about two years ago, she was so charmed with her voice that she wrote of her, "A pure contralto of great beauty and range of voice and for whom I predict a great career." Miss Addison, who recently joined the list of oratorio and concert singers, has a record of important engagements which includes no less than three appearances with the Philadelphia Orchestra, under the direction of Leopold Stokowski. In addition to her oratorio and concert appearances, Miss Addison has sung successfully in opera with the Hammerstein Opera Company and the Philadelphia Grand Opera Company.

Miss Addison, who is one of Philadelphia's most popular contraltos, having appeared with practically every prominent club there, recently sang in Sullivan's "Golden Legend" with Florence Hinkle and Herbert Witherspoon. Some of the press opinions of her work were as follows:

In the contralto role of Ursula, Mabel Addison won favor, her voice having noticeably improved in quality, giving full value to all her solos.—Philadelphia Bulletin.

Mabel Addison acquitted herself to the manifest pleasure of her



MABEL ADDISON.

hearers, the tonal quality of true contralto warmth contrasting with the soprano voice of Florence Hinkle.—Philadelphia Ledger.

Mabel Addison was in fine voice and more than sustained her part, particularly in the "Hymn to the Virgin."—Evening Telegraph.

Elizabeth Dickson, Lieder Singer

It means one thing to be a singer and quite another to be a Lieder singer. The successful Lieder singer must possess in addition to a good voice, clarity of diction and the ability to impart to each song its own distinctive meaning so that the mood and atmosphere inherent in the song are adequately presented to and felt by the audience. And Elizabeth Dickson, Lieder singer, without doubt fulfills all these requirements of her art. The Scranton Republican corroborates this in the following criticism: "Miss Dickson sang with artistic regard for the slightest variation in the text or dynamics of the music in hand. Her work throughout stamps her an exemplar in her chosen field. Nothing better in the way of dignified, reverent, and illuminative art has been heard here." The Wilkes-Barre Leader endorses her splendid interpretative ability, stating that she "showed a particular sympathy and a grasp of the ballad, a thing which is of rare quality and by which a singer of true feeling can invariably be detected." With such words of well deserved praise has her work been received wherever she has been heard, and a brilliant career is predicted for her.

Henrietta Rees a Playwright

Henrietta M. Rees, musical editor of the Omaha Bee and one of the most gifted Western writers on tonal topics, recently won a play contest instituted by the Omaha Women's Press Club. Miss Rees' successful piece is called "A Record Romance," and it was produced by the club May 15, with the assistance of Hazel Smith Eldridge, contralto, and Madge West, violinist. The song used in the

production was written by Ben Stanley, organist of Trinity Cathedral, Omaha. The production was carried out in the style and spirit of the Little Theater idea, and from all accounts the audience enjoyed Miss Rees' clever playlet immensely. The plot concerns itself with concert musicians and their doings.

**"Improved Librettos for Oratorios,"
Advocates Cecil Fanning**

"The poet says 'In the spring the young man's fancy turns to love,' but if said young man be musically inclined it turns loose on the Oratorio Circuit, which is a very busy highway in springtime," said Cecil Fanning, who sang the title role in the performance of Mendelssohn's "Elijah," which was given under the leadership of Fred Killeen, the director of music, at the Ohio Northern University, May 22. "I am a philistine when it comes to the performances of oratorios," continued Mr. Fanning, "and I am convinced that the waning interest in such works, on the part of the public, is due almost entirely to the vagueness of their presentation. Run through the list of so-called 'Standard Oratorios' and tell me how many have librettos which are absolute! By that I mean without outside knowledge and research, what libretto tells a coherent story sufficient to hold the attention of the average layman? In answer to my own question I will reply: almost none! Take 'Elijah' for instance: What could be more glorious than Part I with the great miracles of fire and water, but after that what a hopeless jumble the libretto becomes! After the vindictive, arrogant, zealous attitude of the Prophet in Part I, Elijah, in Part II, cries, 'It is enough, now let me die!' then later, 'Oh! that I now might die!' With one or both of these cowardly utterances Elijah's concert exit is usually effected in order to end the performance before the cars stop running, and with it what effect is made upon the layman? If his mind is not entirely on his hat and the nearest way out he probably thinks something like this. . . . Isn't there some old story about Elijah and a chariot of fire, or maybe that is the fire music from 'Die Walkure,' and anyway if that old fellow really performed miracles and had kings and queens and everyone bluffed he sure did go to the bad before he died, for a husky fellow like Elijah surely was game to the end?" And I agree that Elijah must have been game to the end. If his finale was nothing but a series of howls or protests he would not have come down through all these years as an heroic figure. Elijah is silhouetted against the ages as something unusual, and surely there is nothing unusual in howling protestations under adversity. Elijah and Mendelssohn both were Jews, and the Semitic nature is all intensity, with nothing intermediate—a Jew is always under high pressure, either unbounded joy or unbounded grief, but a Jew is no quitter.

"The May 22 performance marked a departure from the ordinary course of presentations, which if followed generally would help materially to revive the waning interest in oratorios, relieving such performances of vagueness, thereby increasing the love for such works, for, just as we must learn to love Shakespeare so must we learn to love the oratorio. One of the professors of O. N. U., in a few words, told the story of Elijah, and just what portion of the Prophet's career the Mendelssohn work attempted to cover. The huge gaps in the libretto were thus briefly and pleasantly bridged, and the audience, chorus, conductor and soloists were en rapport."

The O. N. U. Choral Society gave a notable performance of "Elijah," under Fred Killeen's leadership. The soloists were Aleta Bowers, soprano, of the O. N. U. faculty; Mrs. L. A. Greer, contralto, a former O. N. U. student; Grant Kimbell, the young oratorio veteran, and Cecil Fanning, whose reading of the rôle of Elijah is built on noble and colossal lines and into which he pours the abundance of his wealth of dramatic fire and opulence of tone. The capable accompanists were Pauline Abt, pianist, and William P. Lamale, organist.

**Local St. Louis Musicians Greet
Mme. Sturkow-Ryder Cordially**

Mme. Sturkow-Ryder, the widely known Chicago pianist, received much praise at her appearances recently in St. Louis, Mo., as the following attest:

At the Kirkwood Country Club last Thursday evening, Mme. Sturkow-Ryder, the talented pianist, presented a most interesting program, replete with novelties. The "Balakirew Lark," and the "Breton Sketches" by Rhene-Baton were beautifully given.—St. Louis Globe-Democrat, April 15, 1917.

Last Thursday evening Mme. Sturkow-Ryder gave a recital at the Kirkwood Country Club in the presence of a large and exceedingly musical audience, and scored an unqualified success. She possesses a fine technic and plays with an artistic interpretation that is heightened and colored by a strong emotional nature, that seems to demand an expression through the medium of music.—St. Louis Republic, April 15, 1917.

MME. STURKOW-RYDER AT PIANO RECITAL GETS CORDIAL RECEPTION.

Sunday afternoon Mme. Sturkow-Ryder gave an interesting piano recital at the Musical Arts Hall. An audience was assembled composed largely of local musicians and students, and the reception accorded the fair performer was exceedingly cordial. Her program began with a prelude and fugue by Arthur Foote, that might have been mistaken for a work by old Father Bach himself; it was followed by an étude for the left hand, exceedingly well played. Two pieces by Rhene-Baton gave the performer a chance to display her interpretative ability in picture painting. There were other numbers of equal interest, and the rendering was always adequate.—Homer Moore, St. Louis Republic, April 16, 1917.

Frederick Wheeler Liked in Columbia

Frederick Wheeler, the New York baritone, who is making a Chautauqua tour along with Reed Miller, Nevada Van der Veer and Myrtle Thornburgh, appeared in Columbia, S. C., recently, where he delighted the vast audience with his solo work as well as added much to the excellence of the quartet selections.

The Columbia State, of Columbia, said the following:

Mr. Wheeler sang "When the Boys Come Home," one of the finest war songs that the present crisis has produced, and the presence of many khaki clad boys made the significance of the song deeply impressive. Mr. Wheeler sang the song with splendid authority and sonorous tone and was given a real ovation.

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Young Singers Give Recital for Red Cross

A recital for the benefit of the American Red Cross was given on Friday afternoon, June 1, at the Grand Central Terminal, by Marjorie Knight, soprano; Elsie Morgan, contralto; Grace Niemann, harpist, and Joseph Wynne, pianist. Miss Knight, whose artistic singing is well known in the various New York clubs, charmed her hearers with the aria, "Il est doux, il est bon" from "Herodiade" (Massenet), and the following songs: "Two Little Stars" (Mama Zucca) and "An Open Secret" (Woodman). Elsie Morgan, whose voice is a contralto of lovely quality, was heard to advantage in three songs, which included "Madrigal" (Lemaire), "Way on a Hill" (Ronald) and "Flower Time Weather" (Foster). Later Miss Knight and Miss Morgan sang a charming duet "On the River" (Allitsen), which brought forth much applause. Another feature of the program was Miss Knight's rendition of "Si mes vers avaient des ailes" by Hahn, accompanied on the harp by Miss Niemann. Joseph Wynne, a young pianist of admirable qualities, rendered two Chopin études and a polonaise by the same composer. The singing of the "Star Spangled Banner" completed the program.

Musical Held in Greenwich Village

An interesting musicale was recently given at the home of Mr. and Mrs. J. Glagan, old residents of Greenwich Village, New York, by the pupils of Hattie Sternfeld.

The program was the following: "Fest March," played by Helen Meyer and Miss Sternfeld; "In the Garden" (Gurlett) and "William Tell" (Rossini), Dorothy Glaser; "Slumber Song" (Ilyensky), Hortense Glagan; "Asa's Tod" and "Anitra's Dance" from Grieg's "Peer Gynt" suite, ensemble class, consisting of Clara Katz, Hortense Glagan, Helen Lefkowitz and Blanche Auerbach; grand fantaisie in D minor (Mozart), Philip Glaser, (whose playing deserves special comment); septet (Beethoven), for two pianos, played by Hattie Sternfeld and Mrs. Glagan Levine; "Cupid's Lullaby" (Farras) and Rogers' "Tarentella," Helen Meyer; "Serenade" (Moszkowski) and étude (Wollenhaupt), Helen Lefkowitz; Grieg's "Norwegian Wedding March," Clara Katz, ensemble class; "Melody in F" (Rubinstein) and "Carmen" (Bizet), Clara Katz, Helen Lefkowitz, Hortense Glagan and Blanche Auerbach, Grand Duo, "Belisario" (Goria).

Miss Sternfeld has a studio in Steinway Hall, New York.

Metropolitan Opera Quartet Announcement

The Metropolitan Opera Quartet announces that beginning next month Harold Haefner will replace Teles Longtin in the singing of the tenor roles with the organization. Mr. Haefner has a beautiful voice of appealing quality and wide range.

After a much needed rest, the quartet will resume engagements in September. The opera repertoire consists of the operas "Faust," "Martha," "Trovatore," "Cavalleria Rusticana," "Hänsel and Gretel," and the "Lovers' Quarrel." These will be sung in English and acted in costumes.

This organization will consist of Linnie Love, soprano; Lorna Lea, contralto; Harold Haefner, tenor; Harry Donaghay, bass, with Florence Fenning in charge of the music. Mrs. Willard Metcalf is the quartet's personal representative.

Maurice Aronson's Summer Classes

Maurice Aronson, the eminent Chicago pianist-pedagogue, announces that from June 15 until September 15 he will be located at 824 Oakwood avenue, Wilmette (Phone 921 J), the charming North Shore summer suburb of Chicago. There, in the retirement of one of nature's favorite spots, he will conduct his summer courses, which are laid out on the broadest and most comprehensive lines. Nowhere may successful study be better combined with needful relaxation than in the North Shore resorts of

Lake Michigan near Chicago. It is for this reason that Maurice Aronson prefers to select these resorts for his summer sojourn. For such of his pupils, however, who prefer to have their instruction in the city, a downtown studio is provided. Until June 15 Maurice Aronson may be addressed at 4504 Lake Park avenue, Chicago; thereafter at 824 Oakwood avenue, Wilmette (Phone 921 J), Ill.

WALTER HENRY ROTHWELL'S

"PERScription"

If one is a song composer, particularly a young composer, he will be interested in the following "perscription" for making a song. It was given by Walter Henry Rothwell, the eminent conductor and composer, in response to a request for some hints that would tend to lighten the way of the embryo composer.

Mr. Rothwell's "perscription" is as follows:

"First: Let him write some four voice counterpoint every morning, before or after breakfast, and then begin



WALTER HENRY ROTHWELL, THE EMINENT SONG COMPOSER (right) AND LOUIS UNTERMAYER, THE POET, WHO TRANSLATED THE GERMAN TEXT OF SIX NEW SONGS WHICH MR. ROTHWELL HAS JUST COMPLETED.

his composing. This will give fluency to his creative power—providing he has any—and prevent his style from being commonplace.

"Second: Let him compose only when he must, not when he would like to.

"Third: Do not compose 'Vertically,' but 'Horizontally.' First think 'Melody' and then 'Harmony.'

"Fourth: In songs, do not compose the accompaniment first and then adapt a melody to it.

"Fifth: Poems of subjective content lend themselves best for song writing, not philosophical texts, etc. Leave 'Tagore' and the 'Rubaiyat' alone; their deep beauty can do without any 'mediocre' music.

"Sixth: Don't deliberately write songs which will sell; they are generally the black sheep in the family.

"Seventh: Object lessons are given free of charge to song writers, namely, Schubert, Schumann, Wolf, Brahms, Strauss, Mahler, etc. Try to follow their noble, relentless and uncompromising style.

"Eighth: Let the people seek his music; one should not let his music seek the people.

"Ninth: Always compose as the publisher does not wish him to compose. Let him be absolutely honest in the way he expresses himself musically, be it modern or not."

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